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THE ONLY AUTHORIZED METAL GEAR SOLID STRATEGY GUIDE

TACTICAL ESPIONAGE ACTION

METAL GEAR SOLID

OFFICIAL MISSION HANDBOOK

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MGSFO

Forward

Metal Gear (for the MSX) was the first game I released after joining the game industry. This is how I made my debut. It was released in 1987, and therefore it has been 11 years since I started in this field. In these 11 years, the game industry has changed tremendously. The capabilities of game consoles have also advanced dramatically. When compared to the low-quality 2D graphics of the first *Metal Gear*, the new 3D *Metal Gear* (using real-time polygons throughout the game) expresses a much more detailed and intricate reality, and the amount of information itself has also multiplied by leaps and bounds. In addition, along with the evolution of hardware capabilities, I believe that I myself have made some progress through the development of *Snatcher* and *Policenauts*. In that sense, I think I can say that the new *Metal Gear Solid* is a compilation of all of my experience and know-how that I have earned in my life of creating games.

A film-like or cinematic game is a concept I have been talking about since the 2D *Metal Gear* days. With the emergence of 32-bit machines, it is now possible to play film-quality CG movies on a game console. At the same time, the style in which rendered CG movies are shown at the beginning and end of games is now the most common approach used in games. However, that is not the film-like approach used in *Metal Gear Solid*. The real concept is to experience a movie - for that in-game playing experience to add up to form a film you actually take part in as well as view. This differs from the currently popular method of increasing the quality of demos and showing them like a film. Incorporating the essence of movies in the game with no incongruity is what *Metal Gear Solid* is all about.

The fusion of film and game is often compared to water and oil. The view is that water and oil never mix; they are of different elements and of different dimensions. As proof of such thinking, so many games out there go only as far as linking the movie and game portions. However, by using digital means, it is possible to fuse water and oil at the molecular level. This is what could be the very key or breakthrough in the game media. By breaking down film elements (story, theme, direction, camera work, lighting, etc.) digitally, incorporating them in the game media, and unifying them, the fusion of film and game becomes complete. This kind of digital fusing is what we have challenged in *Metal Gear Solid*. While remaining a game, *Metal Gear Solid* can also give the player the film-like experience - the illusion and excitement as if the player is part of the movie. *Metal Gear Solid* is an example of work that we hope hints at the future of digital entertainment.

It has been over four and a half years since the first days of the planning stage. After one year of experimental programming, we started actual development two years ago. Moving from Western Japan to Tokyo, establishing Konami Computer Entertainment Japan (KCE Japan), putting together the staff, educating the young developers... instead of only concentrating on developing the game, we had to start from building the very basic foundation and environment before the development of the game. This made everything so difficult. There were times when we did not know what to do next. We were so close to giving up.

But now we have completed the game. The staff has worked so hard. I think it is unbelievable that they have all followed me all this way.

Finally, I would like to thank my wife and son who have affectionately supported over these past few years a husband and father who has not spent enough time with his family.

Hideo Kojima,
KCE Japan, July 1998

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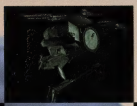
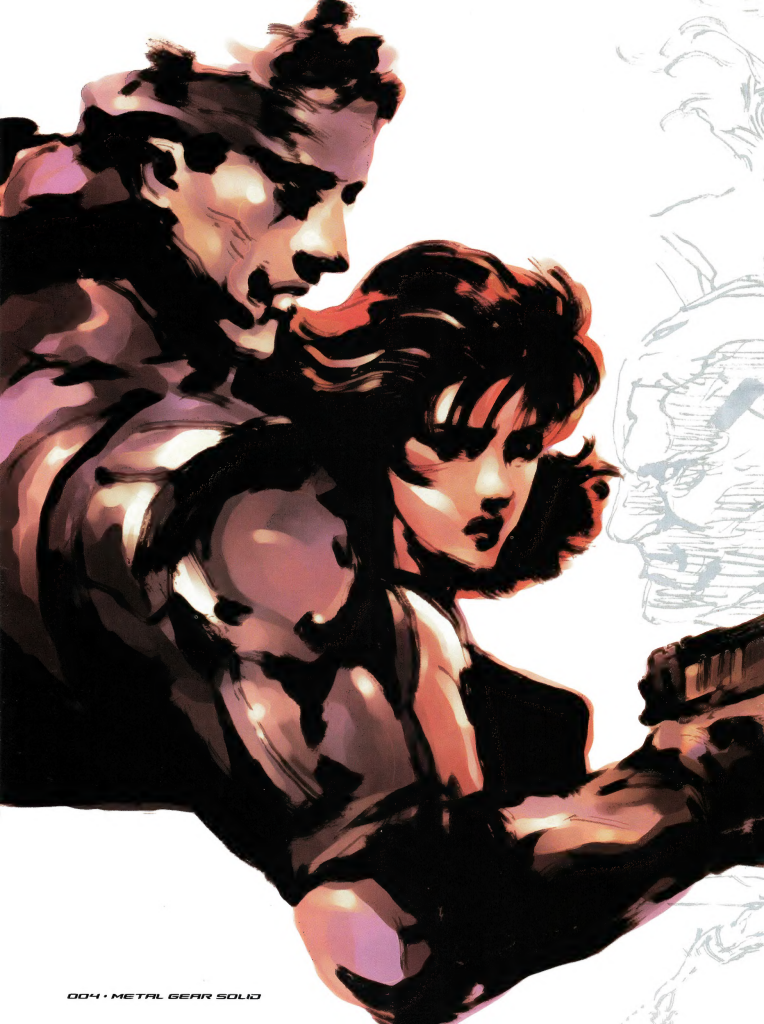
TACTICAL ESPIONAGE ACTION

METAL GEAR™ SOLID





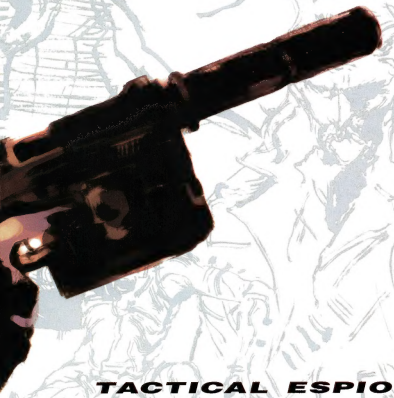
CENTRAL OPERATIONS

OVERVIEW BY DAVID S. J. HODGSON (AUTHOR)

Welcome to *The Official Metal Gear Solid Mission Handbook*. As Mr. Kojima rightly points out in his preface, the world of video games is crying out for a game that delivers a movie-quality storyline experience, but without compromising gameplay and the addictive qualities a gamer craves. *Metal Gear Solid* is one of those highly exalted games. Never has a delightfully interwoven plot interjected so much personality, emotion, and downright excitement as this assault on Shadow Moses Island. With real military takedown tactics (such as the method of strangulation) studied and converted to silicon form, and a four-and-a-half-year gestation period to tweak the gameplay nuances to a spectacular level, Konami has achieved the ultimate action title for the PlayStation.

But *Metal Gear Solid* is about so much more than simple action. The stealth assassin known as Solid Snake engaged in countering terrorist activities uses espionage tactics to win the day, and this should be foremost in your mind when playing. Simple punching is not enough to secure an area; sniping, hiding, and stalking are all just as important. It was with this in mind (and Kojima's legendary attention to detail leading to numerous moments of spine-tingling intensity) that we began sculpting the book you have before you. We've undertaken the task of exposing all the game's features, tactics and secrets in unmatched detail, and we hope you enjoy the end result. In fact, there were so many hidden features that we created a special sealed section, the "Ultimate File." The file is sealed for a reason, so open it at your own risk (ideally when you've beaten the game, or wish to view the final battle tactics or host of hidden features that the game possesses).

In order to maximize your enjoyment of the game and the book, we squeezed out absolutely every strategy *Metal Gear Solid* has to offer, as you'll see when flipping through our various sections. I think "in depth" would be approaching the description of what we uncovered for your playing enjoyment in this guide (and hey, you may not wish to know the technical specifications of am M1 Abrams MBT, but we included them anyway!). However, I must finish with a word of warning: This book contains revealing information on all facets of the game. Check the Contents before flipping to a section, or you may find out more than you bargained for! But that's enough from me. I hear the sounds of soft crunching footsteps in the snow... let's go take down some terrorists!



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TACTICAL ESPIONAGE ACTION

METAL GEAR™ SOLID

INITIAL BRIEFING

TO CATCH A COILED SNAKE...

Soft crunching footfalls approaching from the southwest snapped Solid Snake out of a restless slumber. After the initial surprise that one of his Huskies hadn't woken and let out a warning bark, he leapt from his mattress and edged forward to his gun cupboard. Quickly snatching a 9mm Heckler and Koch P7 pistol from their casing, he grabbed another magazine and darted to the window. Through the frosted glass, he made out the forms of three figures flitting through the woodland behind his lodge: they looked like black ops soldiers armed with assault rifles. "Who the hell are these guys?!" muttered Solid Snake as he finished fastening the last strap of his bullet-proof vest. Quickly turning, he realized the troopers were inside the house. cocked his pistol, and slid up to the bedroom door.

"Combat operative Solid Snake! Please throw down your weapon! We have orders from Colonel Campbell to escort you to him! Put down your weapon NOW!"

"Damn, they're using thermal imaging!" thought Solid Snake as he reluctantly placed his pistol on the floor.

"We're entering your room. Please raise your hands and do not move!"

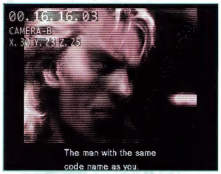
Two combat soldiers burst through the door, whipping round to face Solid Snake while bringing their rifles to bare.

"Nice moves boys, but the door's unlocked. I don't get many visitors at this retreat... at least none armed to the teeth with the latest in infantry hardware!"

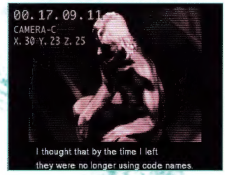
"That's cute. Now get dressed," answered the trooper. "We haven't much time."

Five minutes later, Solid Snake and six soldiers were trudging through the bitterly cold snow en route to boarding a transport helicopter.

"Hey, hey! Take it easy with the shoving! Roy Campbell had better have one hell of an explanation for all this..."



The man with the same code name as you.



I thought that by the time I left they were no longer using code names.

ABOARD THE SUB

Roy Campbell: The nuclear weapons disposal facility on Shadow Moses Island in Alaska's Fox Archipelago was attacked and captured by Next Generation Special Forces being lead by members of Fox-Hound.

They're demanding that the government turn over the remains of Big Boss and they say that if their demands are not met within 24 hours, they'll launch a nuclear weapon.

You'll have two mission objectives. First you're to rescue DARPA chief Donald Anderson and the president of Armstech, Kenneth Baker. Both are being held as hostages.

Secondly, you're to investigate whether or not the terrorists have the ability to make a nuclear strike and stop them if they do.

Solid Snake: What's the insertion method?

Campbell: We'll approach the disposal facility by sub.

Snake: And then?

Campbell: We'll launch a one-man SDV (swimmer delivery vehicle). After the SDV gets as close as it can, dispose of it. From there on you'll have to swim. You'll be going up against high-tech Special Forces Unit Fox-Hound. Your former unit... and one that I was a commander of.

Snake: So they're still around.

Campbell: There are six members of Fox-Hound involved in this terrorist activity. Check the character information data for further information. In charge of them is Fox-Hound's squad leader, Liquid Snake.

Snake: Liquid Snake?

Campbell: The man with the same code name as you. The nuclear weapons disposal facility covers the whole island. I'll instruct you by Codec after you reach your target.

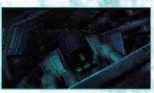
Snake: Anyone going with me?

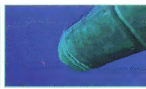
Campbell: As usual, this is a one-man infiltration mission.

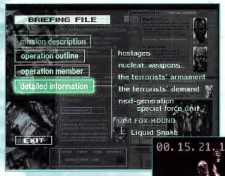
Snake: Weapons and equipment OSP (on-site procurement)?

Campbell: Yes. This is a top-secret black op. Don't expect any official support. We'll take you through training strategies for both actual and virtual combat, and provide extensive maps and walkthrough tactics for the entire base. The rest is up to you. Good luck!

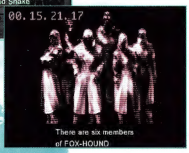
FOX-HOUND: A high-technology special operations force formed by the United Nations in the early 1990s to combat the threat of terrorism throughout the world. Also known as Fox-Hound Spade Seals. Solid Snake is recruited for Outer Heaven crisis.

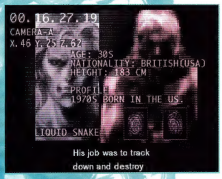




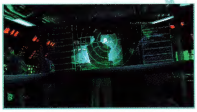


2 UPRISING OF ZANZIBAR: Covert operation in which Solid Snake penetrated a newly formed state called Zanzibar Land in the Middle East. A nuclear threat was posed as the state, under the leadership of Big Boss, began illegally stockpiling nuclear materials. In addition, the state held the biological blueprints for a newly discovered microorganism known as Oilix, which refined crude oil into exceptionally pure oil. The inventor of Oilix, Doctor Kio Marv, was kidnapped and held hostage, and it is to Solid Snake's credit that he managed to avert disaster, rescue the doctor and defeat Big Boss without the loss of innocents.





3 OUTER HEAVEN: A small country ruled by a dictator known as Big Boss, formed on the boundary of South Africa in the mid 1980s, and subsequently destroyed in the late 1990s. See also Big Boss Profile.



VEHICLE PROFILE SPECIFICATIONS:

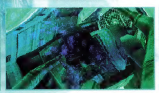
OHIO CLASS SUBMARINE

(CODE NAME: SSBN-732 DISCOVERY)

(ADDITIONAL: AKA - SEA WOLF DEN MOTHER)

Displacement: *16,500 tons surfaced; 18, 500 tons submerged* ***Length:*** *560 feet* ***Beam:*** *42 feet* ***Draft:*** *36 feet* ***Propulsion:*** *One PWR reactor, steam turbines, single shaft* ***Maximum Speed:*** *25+ knots* ***Maximum Depth:*** *800+ feet* ***Crew:*** *160* ***Weapons:*** *24 Trident I C4 or Trident II D5 Ballistic Missiles; 4 Midships 21" torpedo tubes firing Mk 48 torpedoes*

The U.S. Navy's newest and most capable ballistic missile submarine, and the largest built outside Russia (only the Russian Typhoon offers a greater water displacement). Named after the lead ship of the class, it is also known as the 726 Class or Trident Class, after the payload it delivers. It offers the quietest ride, coupled with the most sophisticated guidance systems and sonar ever realized. Powered by a pressurized water reactor (PWR) that drives steam turbines to a single propeller shaft, it can achieve depths of over 800 feet while travelling at over 25 knots. Staying submerged for prolonged periods is also possible, as it is nuclear powered. A crew of 150 enlisted men and around a dozen officers usually mans the submarine, operating in two separate shifts.



[TRANSMISSION BEGINS]
[CODEC TRANSMISSION 140.04a]

ADVENTURING IN THE ALASKAN WILDERNESS

Initial Briefing from Roy Campbell - Before you engage the enemy terrorists holding up inside the impenetrable stronghold of Shadow Moses Island, headquarters has prepared a brief history of the lands you've settled in over the last ten years or so. This has been ruled necessary, as official background knowledge has aided past covert members in their infiltration duties, even allowing operatives to pass for locals, and at the very least allowing soldiers a little familiarity in a foreign land. Ignore the following information at your peril, Snake!

[CODEC TRANSMISSION 140.04b]

Christened "Alaxsxag" by the Aleuts (one of the original settling tribes) over 10,000 years ago, rural colloquialism degenerated the original name to Alaska, which essentially means "the object toward which the action of the sea is directed." Although filled with rugged rocks and jagged canyons, this bitterly cold yet serenely beautiful wilderness is a composition of fragments of the earth's crust moved northward from the Pacific area by plate tectonics and slotted together. This geological occurrence continues to this day.

Diversity is Alaska's main attractive quality, as the topography uncovered presents one with thousands of untouched acres of wilderness. America's largest state encompasses over 5,000 glaciers, four mountainous regions, ice fields, bare arctic tundra, extensive forests, active volcanoes, broad valleys, a dozen major river systems, 33,900 miles (54,500 kilometers) of coastline, three million lakes, and even more islands. The sheer number of remote and inhospitable areas makes Alaska a perfect place for any number of clandestine operations and facilities.

The initial settlers were ancestors of the natives found in both North and South America, and today are divided into four main tribes, the Eskimos, Aleuts, Athabascans and Coastal Indians (The Tlingits and Haidas). Europeans first encountered Alaskan Natives in the 18th century, but the first signs of unrest came with the Russian invasion in 1741. With extremely lucrative fur trapping, furious hunting enabled the Russians to capture large portions of Alaska, an invasion further exacerbated by the native tribes' lack of defense to European diseases.

However, later encroachments in the early 19th century by the British and the Americans coupled with guerrilla warfare tactics by the Tlingits, extreme overhunting and difficulty in protecting this distant colony lead to a sale of Alaska to the Americans. The price was under two cents an acre at $7.2 million. With uneasy peace between

HISTORY OF ALASKA

ATTRIBUTED TO MASTER MILLER • 12-30-98 •

the new landowners and the indigenous population. the discovery of gold in the Yukon in 1896 proved what a shrewd investment the land had been for America. Despite subsequent poor treatment of many native tribes, Alaska continued to become a major source of income. However, it was towards the end of World War II that Alaska became a battleground, with its terrain used to full effect.

After Pearl Harbor, on June 3, 1942, Japanese pilots took to the skies and bombarded an American naval base called Dutch Harbor. It was the geography and the quick retaliation by the U.S. that halted the attack, and a second, less ferocious melee that inflicted minimal damage to the base. However, when the Japanese landed on the islands of Attu and Kiska, capturing Attu residents and beginning an assault towards southeastern Alaska, the United States forces took this seriously, evacuating nearby towns and hamlets.

As the Japanese began to dig in on Kiska and Attu, the U.S. Navy hastened its construction of a base at the nearby Adak. After final preparations, American troops landed on Attu (a tiny island 35 miles (56 kilometers) long and 15 miles (24 kilometers) wide) on May 11, 1943. Determined to regain the island, a bloody battle commenced that lasted two full weeks. The Japanese lost their ground and all hope of reinforcements (their transport submarines had been halted by American destroyers), but never surrendered, fighting to the last man. The skirmish finally stopped on May 29 after American troops successfully held off a banzai assault. A few Japanese continued to hide on Attu for up to three months, and when discovered, they committed suicide to avoid capture. This was the second bloodiest battle in the Pacific Theater, second only to the Iwo Jima conflict.

After the Attu conflict, the remaining island of Kiska was shelled by hundreds of American bombs to flush out the remaining Japanese soldiers. Sensing defeat, the Japanese forces made cunning escape plans, and retreated under the cover of dense Aleutian fog on July 28 and 29.

After these engagements, the strategic importance of Alaska was realized. It was no longer deemed a dependent and insubstantial territory, an idea finally put to rest with the discovery of oil at the Swanson River on the Kenai Peninsula in 1957.

Since then, big business (mainly oil and textiles) and many of the U.S. government's most secretive projects and laboratories have quietly slipped into many of Alaska's nooks and crannies. One of these places is a nuclear weapons disposal facility shrouded by high mountains, bitterly cold winds, snowstorms and rough coastal waters. Located off the coast of the Fox Archipelago is the Shadow Moses Island, a dump for extremely high-grade plutonium and a testing ground for a number of warfare experiments and vehicles.

[TRANSMISSION DEEMED HIGHLY CLASSIFIED]

[CODEC TRANSMISSION 140.04]

Your Briefing is complete. We now advise any new operative to hone his or her skirmishing skills by utilizing the tactics in the Combat Instruction and VR Training sections. Good Luck!

[TRANSMISSION ENDS]

Solid Snake

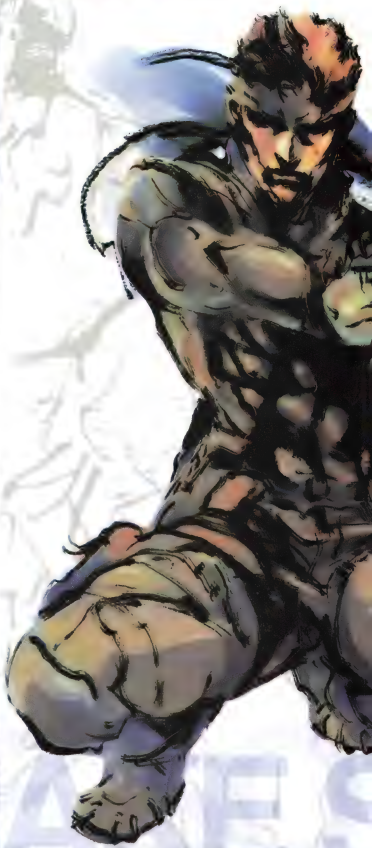
"My goal is straightforward. I make the impossible possible."

A veteran ex-Fox-Hound member with an intelligence quotient of 180, Solid Snake's rather nomadic past existence and psychological profile made him perfect as a past deep operative. Previous missions have shown his exceptional ability to enter any enemy structure and compound under any situation (from jungle terrain to desert warfare). After being recruited for the Outer Heaven mission in the late 1990s, Solid Snake's subsequent success, professional approach to enemy disposal and dedication to the cause propelled the Fox-Hound organization into the spotlight throughout the world, enabling many more operatives to be hired. However, Solid Snake retired from the unit soon after the Outer Heaven crisis.

A man of Solid Snake's talents did not rest long, and was contracted by the Central Intelligence Agency (CIA) to become a deep cover agent. Not content with the bureaucracy surrounding the organization (Solid Snake's main concerns, which were expressed rather vocally, were met with an almost constant rebuttal), Solid Snake fought against the system before cutting all ties with the CIA. He disappeared into the underworld, earning a living for a number of years as a mercenary and offering his execution duties and skills to the highest bidder.

Earning enough money to semi-retire (and needing a lengthy pause after a number of despotic dictators and other men of dishonor were assassinated), Solid Snake moved to the Canadian wilderness, where he rehabilitated in deep seclusion. Only his old commander, Roy Campbell, knew of Solid Snake's whereabouts, and Campbell was quick to locate and hire him for a volatile situation that was developing in the Middle East. This was later codenamed the Uprising of Zanzibar. Solid Snake's mission was to infiltrate and bring down the military rulership of Zanzibar, along with its dictator, known only as Big Boss.

After the apparent death of Big Boss and devolution of Zanzibar, Solid Snake returned to his solitary existence, this time retreating to a remote area in the Alaskan mountains called Twin Lakes (an area around 50 miles to the west of Mount McKinley). Finally at peace, Solid Snake resided in a small log cabin, living off the abundance of wild plants and wildlife. During this time, Solid Snake developed a particular taste for blueberries and salmonberries, and continued to block his mind from the past atrocities he had ensured. Not surprisingly, his past two missions had lead to a psychological disorder known as Post Traumatic Stress Disorder (PTSD)[2]. He experienced intense hallucinations, guilt and flashbacks of the battlefield trauma, leading to increased mental confusion, a problem he attempted to banish by indulging in Huskie sleigh racing and befriending an Eskimo from the Yup'ik[3] tribe, who helped to train the sleigh dogs. Solid Snake had just formally entered the Iditarod Trail Sleigh Race[4] and was preparing himself and his hounds for the trek. However, government forces and Solid Snake's old commander intervened at the last minute. Solid Snake was recalled into active service for one final sortie.



REAL NAME: UNKNOWN **SEX:** MALE **STATUS:** SINGLE **AGE:** 30s **NATIONALITY:** AMERICAN **HEIGHT:** 182 cm **ADDITIONAL:** EXPERT IN PARACHUTING, SCUBA DIVING, RAPPELLING, FREE CLIMBING, MILITARY SMALL ARMS, MILITARY COMBAT VEHICLES AND SUBMERSIBLES. FLUENT IN SIX LANGUAGES

1 Iditarod Sleigh Race: Celebrating Alaska's frontier past, the official winter sport is sled dog racing (also known as mushing), and the best known race is the Iditarod Trail Sled Dog Race (also known as The Last Great Race). The race is billed as a 1,049 mile trek (the "49" used to symbolize Alaska itself as the 49th state), but usually the trail traveled is well over 1,100 miles (1,760 kilometers). The route traversed is a freight-and-mail sled dog route of old, established during the gold rush of the early 1900s. Starting traditionally on the first Saturday in March in Anchorage, it dissects two mountain ranges, follows the Yukon River for 150 miles (240 kilometers) before finishing in Nome. Whoever crosses the finish line stands to gain around $60,000.

2 Post traumatic Stress Disorder: Occurring after an individual is exposed to a disturbing event outside the realm of human experience. Prevalence is as high as 60 percent amongst combat veterans. The individual re-experiences the event through intrusive recollection or nightmares (flashbacks), or intense distress when exposed to reminders of the event. The patient may have feelings of detachment, amnesia, restricted affect or active avoidance of thoughts (and emotional numbing) that may be reminders of the trauma.

3 Yup'ik: Subgroup of Alaska's most famous native group, the Eskimos. The Yup'iks settled in the West of Alaska, while their cousins, the Inupiats, colonized the arctic region to the north.

Roy Campbell

"Be vigilant! Those six members of Fox-Hound are tough enough to eat nails and ask for seconds!"

The original leader and commander of the Fox-Hound unit of special operatives. Despite retiring both from his Fox-Hound duties and active service over five years ago, he has been reinstated by the U.S. Government for one final (and unseen) mission. Various tactical forces are standing by (Special Forces infantry units, missile stations and a fleet of warships and submarines), but the White House and presidential advisors have deemed a surgical incision by one superbly trained assault soldier. This is the only way to thwart the Fox-Hound renegades and their almost impenetrable base. Roy Campbell's extensive strategic knowledge is without question, but the main reason for his reinstatement stems from his contact with Solid Snake. No other commander is able to reach Solid Snake, especially within the tight perimeters of this mission time. Campbell's friendship with Solid Snake also relates to the time when Roy was leading the Fox-Hound group, during which his cool exterior under pressure and previous service honors were well respected.

Before joining the initial incarnation of Fox-Hound, Campbell served in the Marine Corps, Green Beret, and Delta Force. Once aboard the Fox-Hound unit, he was assigned to the strategic planning of "escape and evade" missions, simply because of his talents and experience. After the demise of Big Boss, Roy discarded the code name system for the unit's members, and instead concentrated on building up the "new" Fox-Hound's technological capacity. This included instructing operatives on the specifications and use of various pieces of hi-tech equipment, such as reconnaissance satellites.

Soon after this overhaul, Campbell became increasingly troubled by the direction Fox-Hound was taking. Fox-Hound operatives were now being genetically treated and enhanced, and this lead to Campbell stepping down from the post of Commander. After being discharged, the commanderless Fox-Hound returned to a code name system of operative recognition and became increasingly distant from government control, shortly before a renegade splinter group was formed. Meanwhile, Campbell served as a special strategic instructor at a Marines' boot camp. At this time, he struck up a friendship with another veteran, Master Miller [see CHARACTER PROFILE: Miller, Master].

Upon Solid Snake's location, Campbell moved the entire operation to mission headquarters, an Ohio Class submarine off the coast of the Fox Archipelago. Though now a civilian, he returns for this last mission clad in his old military uniform (complete with beret). This operative also has a personal significance for him (possibly the main reason for handling the mission) because his niece, Meryl Silverburgh, is held captive on the island.

REAL NAME: ROY CAMPBELL **SEX:** MALE **STATUS:** MARRIED **AGE:** 60s **NATIONALITY:** AMERICAN **HEIGHT:** 170 cm **ADDITIONAL:** AN OLD FRIEND OF SOLID SNAKE, EX-GREEN BERET AND DELTA FORCE, EXCEPTIONAL TACTICAL PLANNING SKILLS. OFFERS ADVICE AND DIRECTION THROUGHOUT THE MISSION.

Mei Ling

"You must cross the river before you tell the crocodile he has bad breath."

Despite being born in the U.S., Mei Ling spent her earliest years in a Chinese settlement deep in the Kwangjung province. Influenced by numerous fighter-plane-pilot movies of the 1980s, she became increasingly interesting in an Air Force career, moving to the U.S. to participate in the ROTC (Army Reserve Officer Training Corps) program at MIT and become an officer. Unfortunately for Mei Ling, she dropped out of the program due to a lack of self-confidence, difficulty in attaining high standards for the training, and poor eyesight (she wears contact lenses). Her blurred vision lead her to develop an inferiority complex, but it also increased her desire to develop a new radar system that would assist vision and thinking capabilities. Her research lead to military interest, and she was hired for her expertise in image and data processing. She worked together with technicians at NOR (in Fort Mead, a Cold Weather Training Facility), and associates at ENPIC, specializing in image processing and electronic and communicative espionage with the use of spy satellites.

Mei Ling now works in unison with Commander Campbell and the rest of the crew at the submarine headquarters, her role being the managing and transferal of communicative data processing from homebase to espionage agent (in this case, Solid Snake), and the transcription of the field operative's incoming messages. She also developed the new communication equipment and radar system implemented by Solid Snake in this mission, the most important of which is the Codec. Mei Ling, however, is shy and finds it difficult to interact with people and previous operatives, covering her reticence with enthusiastic but unimportant conversation, as well as Chinese sayings to suit the situation. Her affinity for Solid Snake leads her to take another role: to create a relaxed and friendly voice and lessen the stress of the battlefield environment. In return, Commander Campbell has hinted that Solid Snake will attempt to teach her what "real espionage" and "communication with people" actually mean.

CODEC

Codifying Satellite Communication System used by Solid Snake, incorporating anti-wiring coding, digital real-time burst communication, sonar utilizing and radar. A normal communication (over ten seconds) is instantly codified, compressed and transmitted in a burst one microsecond in length. It is received in real time, unscrambled and decoded. It is incomparably more innovative than the conventional anti-wiring frequency scrambler. The 24-hour system that is unaffected by weather is made possible by integrating information from high-altitude reconnaissance satellites and low-altitude reconnaissance planes. However, environmental harmonic resonance, enemy discovery and very low structures over the operative have caused substantial interference in past testing.

REAL NAME: *MEI LING* **SEX:** *FEMALE* **STATUS:** *SINGLE* **AGE:** *TEENS* **NATIONALITY:** *CHINESE* **HEIGHT:** *156 cm* **ADDITIONAL:** *DEVELOPER OF COMMUNICATIONS EQUIPMENT FOR THIS VENTURE. SPECIALIZING IN IMAGE AND DATA PROCESSING. OFFERS SUPPORT VIA CODEC. SAVES SOLID SNAKE'S INFILTRATION RECORDS VIA SATELLITE COMMUNICATION. SOLID SNAKE MAY SAVE AND LOAD HIS GAME BY LIAISING WITH HER.*

Naomi Hunter

"Each person is born with their fate written into their own genetic code... it's unchangeable, immutable."

According to government records obtained from Doctor Naomi, her Japanese grandfather was an aid to J. Edgar Hoover (Director of FBI, 1924-1972) in the Federal Bureau of Investigations for the years 1930-1950. With her father in such a position of authority, Hunter soon realized a similar ambition after leaving college - she went to work for the Tokyo Police Bureau Police Science Laboratory where she specialized in DNA testing. After a problem with the validity of some forms of the testing, Doctor Naomi became increasingly depressed by the weak organization of the department and the lack of precision in the DNA testing itself, leading to her departure soon after.

Quitting the Tokyo Police lead Doctor Naomi to begin work as a genetic counselor at a gene diagnosis firm. But as before, she felt a paradox between her work with gene therapy and the natural order of life (especially regarding the patients she was treating with untested therapies), and after six months she resigned her position amid investigation regarding her parents and family. Hunter emigrated to the U.S., where she joined a biotech business giant ATGC in Biotech Bay, California.

Returning to her main love of research, she indulged in gene therapy and discovered a way to use a gene (a spreading agent) as a vector without using viruses or ribosomes. The upshot of this is that she was able to isolate and reprogram certain genes in order to produce a heightened sense of awareness necessary for combat, a fighting operative known as the Genome Soldier. Her work was acknowledged and she was then recruited as a freelance member of the Fox-Hound medical staff. She also continued her biotech research, working in conjunction with ATGC (who provided financial aid and cooperation) and the Pentagon on the Genome Army project, after the National Institute of Health lowered the budget for the clinical testing of gene therapy.

With a beautiful brown-skinned complexion, a soft-spoken (almost English) accent, and a relaxed but firm attitude to her employment, her gene strengthening team affectionately call her Doctor Naomi rather than the more formal Doctor Hunter. A strong-willed woman, she recently took complete charge of upgrading and maintaining the genetically altered Fox-Hound members. Once every six months, she integrates any newly discovered Soldier genes through gene therapy to all team members and conducts additional programming. This is achieved by implementing Hunter's newly discovered spreading gene to be used as a vector, as well as a gene targeting method. Currently, she has been pulled off her research on "symmetrism" (a genetic disease and byproduct of gene therapy that has caused certain Genome soldiers to die) in order to add invaluable knowledge. She has applied gene therapy to many of the Fox-Hound defectors, and the U.S. government has deemed her services invaluable.

REAL NAME: *NAOMI HUNTER* **SEX:** *FEMALE* **STATUS:** *SINGLE* **AGE:** *20s (ASSUMED)*
NATIONALITY: *AMERICAN* **HEIGHT:** *160 cm* **ADDITIONAL:** *FREELANCE AGENT AND MEDICAL CHIEF OF THE NEW FOX-HOUND. SHE PROVIDES SOLID SNAKE WITH INFORMATION (BEHAVIOR, PERSONALITIES AND BIO-RELATED) ON FOX-HOUND GENOME SOLDIERS, AS WELL AS THE BEST METHOD OF EXECUTION.*

Meryl Silverburgh

"I've used a Desert Eagle since I was eight years old. I'm more comfortable with it than I am with a bra."

Born to a house and family of military tradition, Meryl trained herself to become a soldier from her earliest formative years. Unlike many children of military personnel, she had no desire to break away from the regulation and pursue a less rigorous existence, having been raised as a soldier for as long as she can remember. Despite her delicate stature, she handles a Desert Eagle pistol with only one hand, and her life's devotion landed her a job as a combat agent for Fox-Hound. Prior to her first assignment for the organization, she was genetically engineered to be a superior soldier, but her only battle experience has been simulations (much like the defector Genome guards that are guarding the Shadow Moses base)

Roy Campbell's favorite niece, Meryl Silverburgh was a newly appointed operative, and was actually assigned to Shadow Moses Island on the very day of the terrorist insurrection. Tension built as she was caught in the middle of the uprising, and is thought to be imprisoned somewhere in the base, possibly as a hostage. She has a Codec, but her lack of distress responses concerns all present at the operation headquarters, especially Commander Campbell.

The strict military upbringing disabled all thoughts of falling in love (indeed, Meryl received minor genetic treatment to prevent her from showing deep affection), but a final radio transmission from her indicated that her natural Alaskan surroundings were beginning to have an effect on her values and view of life.

WEAPON PROFILE SPECS:

DESERT EAGLE

***Caliber:** .50 Auto **Length:** overall 260 mm (10.25 in. with 6 in. barrel) **Weight,** empty: 1.701 kg (3.75 lb) **Muzzle Velocity:** Depends on caliber i.e. 436/s with **357 Magazine Capacity:** .357 Magnum - 9 rounds .44 Magnum - 7 rounds*

Developed in the early 1980s, after which Magnum Research commenced assembly of Desert Eagle parts for the U.S. The creators of this gun are best known for creating the Uzi series of submachine-guns, and it is no surprise that the design of the Desert Eagle differs from other semiauto pistols. The magazine release is on the side of the grip, but the pistol is gas operated, employing a fixed shrouded barrel for added precision, and the weight of the weapon aids in lessening kickback. 5000 possible combinations of this pistol exist, and Meryl's is an Action Express with Magna porting compensation vents to cut recoil, 300 grain bullets and a muzzle velocity of around 1,380 feet per second, excellent for the six-inch barrel.

REAL NAME: MERYL SILVERBURGH **SEX:** FEMALE **STATUS:** SINGLE **AGE:** TEENS **NATIONALITY:** AMERICAN **HEIGHT:** 175 cm **ADDITIONAL:** NEW FOX-HOUND OPERATIVE, HELD PRISONER SOMEWHERE ON SHADOW MOSES ISLAND. THE NIECE OF ROY CAMPBELL. SPECIALIST IN HAND-WEAPONS, ELECTRICAL CIRCUITRY, STEALTH ESPIONAGE.

Natasha Romanenko

"Nuclear weapons haven't been used in 50 years. Wars were not prevented. Nuclear weapons are not deterrents"

Born in the Ukraine in the 1970s, Miss Romanenko was ten years old on April 26, 1986 (at 1:23:40 a.m. she told authorities), when her entire family was showered with radiation and nuclear contaminated fallout from the Chernobyl nuclear power-plant disaster. Her hometown was three kilometers from the epicenter. In the clean-up that followed, both her parents (who helped in the decontamination) were exposed to lethal levels of radioactivity and died, leading her to abandon her roots and emigrate to the U.S. Ten years later, her hometown was severely polluted, the deep soil was still radiated, and agriculture of all kinds still prohibited. Sterility, thyroid problems, and other unknown symptoms blighted those few remaining people. Despite rudimentary treatment, cancer diagnosis was not conducted and medical care not given.

Enraged by the situation, detesting nuclear weapons, and secretly praying for their abolition, Miss Romanenko worked her way through college, and eventually landed a job at the Pentagon. She opposed the nuclear deterrence theory that prevailed after World War II, opposed strategic arms reduction proposals (such as SALT and START), and remained firmly behind her ideals of total nuclear abolition. She moved to the Defense Intelligence Agency (DIA), and then to the National Security Agency (NSA). During this time, she assisted in a number of high security matters. [CLASSIFIED MOST SECRET]

The end of the Cold War lead to Natasha leaving her post due to downsizing. She and other military analysts (who were dubbed military archeologists by an unkind media, as their primary task was to excavate the remains of the Cold War) left to pursue independent analytical freelance work, and Natasha moved to Los Angeles. During stretches of time when work was scarce, she enjoyed writing for a couple of information magazines and a U.S. Naval journal. In 1996, she attended the Canberra Commitee, the world's first nationally hosted nuclear weapons abolition proposal group. Her past analytical work allowed her to provide detailed explanations and information on nuclear weapons, including handling practices and capabilities.

Two days ago, Miss Romanenko was called upon to provide support data for Solid Snake in this operation. Her computer hacking skills have allowed her to infiltrate the mercenary/criminal databanks of the International Criminal Police Organization (ICPO), and she may be able to locate background data for the various Fox-Hound renegades Solid Snake encounters. Her knowledge of police data allows her to touch upon the newest information regarding mercenaries and criminals throughout the world. She also acts as a counselor from the Nuclear Energy Survey Team (NEST), informing Solid Snake of the hazards involved with nuclear weaponry. She also shares his love of cigarettes, and is a heavy smoker herself.

REAL NAME: *NATASHA ROMANENKO* **SEX:** *FEMALE* **STATUS:** *SINGLE* **AGE:** *30s*
NATIONALITY: *UKARHIAN* **HEIGHT:** *179 cm* **ADDITIONAL:** *ANALYST OF MILITARY HARDWARE AND ORDINANCE, INCLUDING (BUT NOT LIMITED TO) HI-TECH WEAPONS AND NUCLEAR WEAPONS. ASSISTS SOLID SNAKE WITH TECHNICAL INFORMATION. HEAVY SMOKER.*

Master Miller

"Utter the name Master Miller with respect! Let's crush some renegades, junior!"

Composite bio is unavailable [CLASSIFIED MOST SECRET], but current information suggests that Miller currently resides in the Alaskan wilderness after a long and distinguished career in the Armed Forces. Miller is of third generation American Japanese Ancestry (AJA), meaning he is fluent in Japanese as well as English, but with a decidedly Caucasian (rather than Asian-Japanese) appearance. Master Miller has earned this moniker by serving with the SAS, the Green Beret, the Marine Corps and Fox-Hound as an authority on survival training. In these early days of the Fox-Hound organization, Miller was a familiar face among the raw recruits and infamous for being a hard-headed instructor who earned the name Master Miller. This was uttered with the utmost respect. After retiring, Miller settled in the Alaskan wilderness, and gathered information on the various legends and folklore of the place (a subject which always interested him). Almost as difficult to locate as Solid Snake, Miller was persuaded by Campbell to support Solid Snake with survival hints throughout the operation via codec.

REAL NAME: *McDONNEL BENEDICT MILLER* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *50s* **NATIONALITY:** *AMERICAN* **HEIGHT:** *187 cm* **ADDITIONAL:** *EXCEPTIONAL COMBAT VETERAN SPECIALIZING IN ALL FORMS OF WARFARE. REQUESTED TO AID SOLID SNAKE VIA CODEC REGARDING POTENTIALLY HAZARDOUS COMBAT SITUATIONS.*

Jim Houseman

"Serve and protect us, Solid Snake! Your country and the World need you!"

Controlling the entire sortie from the Knee-Cap, an Airborne Warning And Control System (AWACS) command center, Houseman is a patriot who still firmly believes in the validity of nuclear deterrence. His past duties included active service when the U.S. enjoyed a strong leadership over the rest of the world, and formerly belonged to the U.S. Marine Corps. Houseman took control of a unit of marines in the Vietnam War. He is a close associate of Kenneth Baker, the Armstech President, and sports a crew cut. He is still unable to leave his 30 years in the military behind him. An advocate of Pax Atomica (the peace brought by nuclear deterrence), he considers this plan to be a fundament of post-Cold War nuclear strategy. Should the situation get out of hand, Houseman has the authority to bomb the Shadow Moses Island from the air. He is also a member of the OSI, an FBI-like organization conducting criminal investigations among Air Force employees, soldiers and related civilians. He has also undertaken an OSI investigation, after successfully uncovering information on illegal sales of next-generation fighter planes.

REAL NAME: *JIM HOUSEMAN* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *50s* **NATIONALITY:** *AMERICAN* **HEIGHT:** *169 cm* **ADDITIONAL:** *CONTROLLER OF THE ENTIRE OPERATION, RELAYING INFORMATION FROM THE "KNEE CAP" TO ROY CAMPBELL VIA SATELLITE.*

Donald Anderson

"Anderson to base... do you read? The Sons of Big Boss have entered the compound... "

Anderson is the chief of the Defense Advanced Research Projects Agency (DARPA), and a strong advocate of the nuclear deterrence theory. After a period of strategizing for the United States government in the Cold War days, Anderson worked for the CIA for more than ten years and was awarded the Intelligent Star Badge for his duties. His main expertise lies in international politics and military strategy matters, and he soon headed the DARPA program in the Institute Defense Analysis (IDA) building adjacent to the Pentagon.

Anderson secretly proceeded with the construction, development and VR field testing of the Metal Gear concept as a "black project." During this time, security was so tight that when he participated in training pilots for the Metal Gear, Anderson himself had to apply a bio-transmitter nanomachine (much like Solid Snake's radio frequency transmitter), which was swallowed, digested and excreted in the space of 12 hours. Anderson's motive for entering the Shadow Moses Island compound is unknown, but it is speculated that he planned to disarm the warheads located inside the base due to his knowledge of the PAL code. This cipher disarms the detonation code of the nuclear warheads, and it was usual practice for Anderson to enter such nuclear weapon disposal facilities to disarm such weapons. Anderson is a valued member of staff, and must be lead to safety.

REAL NAME: DONALD ANDERSON **SEX:** MALE **STATUS:** SINGLE **AGE:** 50S **NATIONALITY:** AMERICAN **HEIGHT:** 185 CM **ADDITIONAL:** MISSING IN ACTION (BELIEVED TO BE A HOSTAGE). OBJECTIVE 1: TO RETURN ANDERSON SAFELY.

Kenneth Baker

"The nuclear deterrence policy has prevented war. This I firmly believe."

President of ArmsTech and responsible for the creation of the Rex Project, Baker is a rotund, politician-like middle aged man. He walks with a cane. Due to military cutbacks after the Cold War, Baker became worried about a drastic decrease in his company revenues. With this in mind, he set up a meeting with DARPA chief Anderson to try and persuade him to realize a new and highly secretive project that would increase revenues for ArmsTech. Baker's previous credentials are not in dispute; he owned the number two military manufacturer during the Cold War. After this, he took part in the SDI project and invested a lot of money and time to develop mass destruction satellite weapons, but suffered an extremely major loss when the U.S. government terminated the project. He then developed the Metal Gear standard Mech Defense Machine to survive in the stagnant military industry, teaming up with ARDEC (Army Research and Development Center) to complete the project. This was also terminated.

Armstech also suffered at the hands of innovative companies. Lockheed improved stealth technologies, and Armstech lost the bidding for the next generation fighter plane, the F22 (ATF). The technology demonstrated for these projects by ArmsTech was far more superior, but was not chosen due to enormous costs. However, in reality, ArmsTech was not chosen because the Pentagon and the stealth manufacturer had an unlawful intimate relationship. Baker witnessed the dark side of the bond between the military and the military industry. This lead to an unflinching goal for Baker: He was to become the number one weapon developer.

REAL NAME: KENNETH BAKER **SEX:** MALE **STATUS:** SINGLE **AGE:** 60S **NATIONALITY:** AMERICAN **HEIGHT:** 168 CM **ADDITIONAL:** MISSING IN ACTION (BELIEVED TO BE A HOSTAGE). OBJECTIVE 2: TO RETURN BAKER SAFELY.

Otacon

"Using science to help mankind... that's just the movies..."

The ArmsTech Metal Gear Project chief engineer, Emmerich is soft-spoken with small round spectacles and a friendly nature, which belie his true path in life - that of weapon development. He did not attend school but studied through the Internet and matriculated at MIT. He earned his Ph.D. in his early twenties, previously earning his bachelor's and master's degrees at Princeton, a genius at almost too early an age. In his college years, he formulated a fool-proof program to solve the year 2000 digit changing problem in computers (many internal clocks would have reverted back to 1900 instead of 2000) and drew major attention, even being hailed by some of his contemporaries as the savior of the computer world. He envisioned the idea, but didn't patent it and thus earned no money from it. Note that Emmerich was severely reprimanded by his university and lost his first job for hacking into the DARPA mainframe (DARPA researchers started the internet in 1969 for communications purposes), an ironic past misdemeanor given the current Armstech and DARPA inter-relations.

Amidst this intelligence lies a subconscious of fear and loathing for weapons. Emmerich's grandfather was also a scientist who took part in the Manhattan Project. Emmerich is well aware of his grandfather's agony of seeing what he created being used as a weapon, and he told Otacon of this immensely traumatic experience. Ironically, his father was born on the same day as the nuclear weapon A-bombs were dropped on Hiroshima (August 6, 1945). As he continues his Metal Gear Rex project for Armstech, he becomes increasingly aware that three generations of his family spent their lives in the shadow of nuclear weapons. He is caught in between his interests as a scientist and the idea that his technologies are used as a weapon to kill thousands of innocents. Emmerich's family dominated and immersed into all facets of technology; they even named their son Hal, after the computer in *2001: A Space Odyssey*. (Emmerich's father watched the movie shortly before his son was born.) Emmerich hates his name, and asks to be called Otacon.

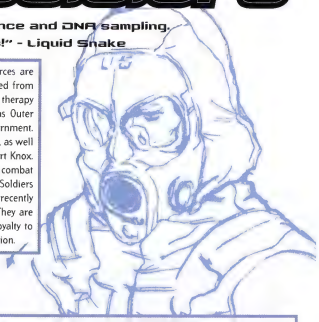
This nickname expresses Emmerich's love of Japanimation (Japanese animation or Anime). His nickname Otacon stems from Otaku Convention, anime tradeshows in Japan and the U.S., and is slang for the fanatics attending such events, of which Emmerich is a regular participant. Emmerich's real reason for joining the Metal Gear project was due to his love of robotic animation. Emmerich created a radio-controlled drone Mech, which he called the Metal Gear MK2. In his MIT years, this experiment impressed the FBI, and he was recruited to the Engineering research Facility (ERF). He joined Armstech and developed Metal Gear as an MTMD (Mobile Theater Missile Defense) but didn't know of the Metal Gear's true ordinance (the Rail Gun unit and new nuclear warhead). He is worried that the fake nuclear warhead launch experiment which he has perfected may actually be used for mass destruction.

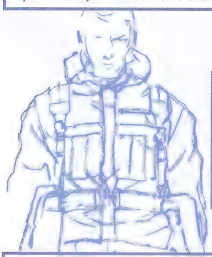
REAL NAME: *HAL EMMERICH* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *32?* **NATIONALITY:** *AMERICAN (JEWISH)* **HEIGHT:** *177 CM* **ADDITIONAL:** *ALSO MISSING IN ACTION (BELIEVED TO BE HOSTAGE); OBJECTIVE 3: TO RENDEZVOUS WITH EMMERICH AND SECURE HIS SAFE RETURN TO HEADQUARTERS.*

Genome Soldiers

"A fine combination of brute strength, intelligence and DNA sampling. The Genome project will create super soldiers!" - Liquid Snake

Intelligence reports inform us that members of the next-generation special forces are patrolling many areas of the Shadow Moses Island. Combat operatives gathered from all over the world through genetic mapping surveys have received excessive genetic therapy and are of the same stock that belonged to the mercenary enterprise known as Outer Heaven. Once Big Boss was destroyed, the entire company was sold to the U.S. government. All units you encounter have undergone simulation training on historical operations, as well as training for future operations in the FORCE 21 virtual reality unit installed in Fort Knox. They are known as the Next Generation Special Forces. Many do not have actual combat experience. The six known Fox-Hound renegades were to organize these Genome Soldiers into tactical squadrons worthy of the name Space Seals. The entire platoon was recently shipped to Alaska for a new nuclear weapons exercise utilizing the Metal Gear. They are now under the mind control of Psycho Mantis after the coup, and despite some loyalty to Liquid Snake, they are initiated into the terrorist force under the powers of suggestion.





The combat soldiers you initially encounter here will be **Arctic Warfare Troops**, the less intelligent members, with rough search and walking routines, poor searching capabilities during an evasion, and a small field of vision. They are clad in snow camouflage gear (white balaclava mask, combat vest and insulated jacket) and carry FAMAS Assault Rifles (with optional night-light clip). They are considerably toughened in harder difficulty settings but still slow on their feet, easy to outwit, and prone to numerous lapses of concentration on their patrol routes. These include a three-second yawn and stretch and a two-second sneeze and sniff. During both these mannerisms, the Guard's line of sight stops (as his eyes are closed). Knowing when a Guard sneezes on a patrol route has never been so important. Other mannerisms the Guards develop during their patrol routes include the neck stretch and chin rub.

Deeper into the compound, where the psychic channeling of Psycho Mantis is stronger, patrol the **Light Infantry Troopers**, suited in padded twine cloth armor with standard green combat fatigues, black balaclava face mask and FAMAS Assault Rifles. They run faster (due to enhanced training and less weighty attire), and react with precision that is lacking in their lesser brethren, bringing their weapon to bare more quickly. They are mainly sighted near computer or storage areas and have none of the mannerisms associated with the Snow Camo Guards, rarely falling asleep on the job.

Guarding weapons stores and other important areas are the **Heavily Armed Troopers**, who come fully equipped with riot gear, including full-facial bullet-proof metallic helms, kevlar fatigues specially lined with extra fabric, and carry the FAMAS Assault Rifle. Even quicker, these soldiers have experienced actual combat and know how to deal with an enemy. Execute them quickly with all physical means. Be wary confronting one of these Guards, as they retaliate with force and numbers. Soldiers of this stock are also integrated into the Nuclear, Biological, and Chemical (NBC) Warfare units, becoming fully adept in dealing with all manner of hostile environments. Expect **NBC Warfare Troopers** to be handling or guarding waste materials in a less-than-breathable environment. They are clad in NBC outfits

Lastly, we have **Genome Combat Veterans**. Clad in spec-ops "black owl" kevlar-armored fatigues, these combat specialists are the cream of the crop, taking part in hundreds of sorties, both simulated and real. They are involved in the last portion of their gene therapy to become Space Seals. They have no qualms about taking out operatives and are usually extremely accurate at distance shooting and ambushes. They have also been trained in the use of optical camouflage. Approach these Guards with almost as much forethought as you would a Fox-Hound officer.

ADDITIONAL: COMBAT ZONE MOTIONS: Each soldier has a number of different motions while guarding. **ALERT 1, CONCERN:** Should a guard notice or hear something suspicious (such as footfalls through water, tapping from a cargo box, or an object recently positioned) he'll halt his route, produce a blue question mark and investigate the problem. Use this to your advantage and navigate around the guard by utilizing a different path while the guard is occupied. **ALERT 2, DANGER:** Once a guard has spotted you or hears the sound of a melee nearby, he'll halt his route, produce a red exclamation mark, sparkle his eyes in surprise and run into your location. From here, he'll either fire a machine gun burst or pistol whip you to the ground. Stand and fight in a variety of ways, or retreat and evade. **ALERT 3, SUSPICION:** When evading capture, Guards may stop looking for you. However, if you make a sound, the Guard's suspicions are raised again and a blue exclamation mark is produced. **REELING:** When punched, a guard reels back in pain (and may spout blood). The reeling guard is back and alert in a second, so always knock the guard unconscious. **PRONE:** Should you throw a guard, he'll fall to the ground and lie there, incapacitated for three seconds. Throw him again and he'll black out temporarily and become dizzied (or prone). Note the three dizzy stars above his head. Dizzied foes are incapacitated for seven seconds and can fall face up or down depending on your attack. **SLEEP:** Some guards may be sleeping at their posts. This allows you to sneak past them, alert them at your leisure, and even execute them without alerting other soldiers. Should a guard be punched or thrown (but not reach the point of blacking out) and fails to alert others, he will return to his post and begin sleeping again, producing "z" marks above his head. **INVESTIGATING FOOTPRINTS:** A guard investigating footprints in the snow stoops his head slightly and follows the markings. This is perhaps the easiest way to lure a guard into a trap.

Decoy Octopus

"My disguises go beyond the norm. I impersonate you better than yourself!"

An superbly clever imitator, but an extremely poor fighter, who sets about creating frighteningly realistic, almost clone-like versions of those he chooses to copy. It is no coincidence that Decoy Octopus utilizes cutting-edge special effects techniques, for he began worshipping Hollywood from his home city in Mexico. Throughout his childhood, he viewed animatronics, makeup and special effects with a sense of wonder and mischief, and he finally left Mexico to pursue a career in Hollywood. He soon found his niche, becoming a Hollywood actor with a good sense of mimicry and learned the skills of a special effects (SFX) artist. So perfect were his acting skills and artistry that he was approached by the CIA, who requested that he work for them. Through his service with the CIA, he came into contact with the Fox-Hound organization, and assumed the appearance and role of VIPs during important visits and public gatherings to detract attention to him. This is when he earned the nickname Decoy.

Decoy Octopus also has an impressive command of over ten different languages, including French, German, Spanish and even Ebonics. Computerized vocal enhancement implants also aid him in his ability to change his voice. When he is presented with a new target to copy, his background check of the person encompasses his habits, his country's traditions, culture and history. For this attention to detail, agencies who hire Decoy Octopus refer to him as the Mimic. To complete his disguise, he has shaved his cheekbones, jaw, and nasal bones, and cut off his ears. Without comprehensive makeup, Decoy Octopus looks like a burns victim, with horrible scars and a disfigured face.

Having a flexible body, he can walk in any matter he chooses to adopt, and can also dislocate his joints to slip through narrow holes. He has also mastered a strange form of bio-feedback and can freely control his senses of touch (skin), allowing him exceptional grip and the ability to hold hot or cold items. This quality has given him the name of Octopus. To finally complete the identity of someone else, he takes steroids and changes his physique as well as his metabolism. When on a long term mission, he receives a bone marrow transplant to change his blood type, and he even siphons off blood from the person he impersonates. However, the stress and combination of getting into character lead to Decoy Octopus becoming confused, and almost completely changing into the person he mimics. In order to protect himself, every time he disguises himself as someone, he asks the military for an extensive mental deprogramming afterwards.

REAL NAME: *UNKNOWN* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *30's* **NATIONALITY:** *MEXICAN* **HEIGHT:** *UNKNOWN* **ADDITIONAL:** *EXCEPTIONALLY TRAINED MIMIC. FLUENT IN TEN DIFFERENT LANGUAGES. MIMICS HIS TARGETS TO ALMOST PERFECT PRECISION.*

Revolver Ocelot

"There's nothing like the feeling of slamming a long silver bullet into a well-greased chamber..."

After the fall of the Soviet Union, Ocelot joined a Russian police storming party. Then, his special skills were recognized and he was transferred to the special tactics division of the SVR, which was formerly the KGB Administration Headquarter's number one special operations team. However, he did not adapt well to the old KGB system, finding his unorthodox style at odds with the old culture and pomp of the Russian Secret Service (SVR members called themselves the "forest" and the "office"). Unsure of his next actions, Revolver Ocelot was head-hunted by the U.S. and joined Fox Hound soon after. He engaged in combat operations spanning most of Africa and Central Asia, including Afghanistan, Eritrea, Mozambique and other local areas of dispute. His work with Big Boss (who was running his mercenary business in Africa) gained him notoriety from other operatives, who remarked on Ocelot's gun skill. During his Afghan days, his helicopter was shot down by Afghan guerrillas; he still sports a wound from this battle.

A torture maniac, Revolver Ocelot has another name, Shalashaska, Russian prisoner slang for "prison" received after his infamous stint as a special interrogator advisor in the Spetsnaz. Ocelot is also a gun freak that adores watching cowboy movies and spaghetti Westerns. He uses a revolver whenever he engages in combat, shooting with one hand (Western style). His revolver is an old style of gun with art carvings. While fighting, he talks about details of the revolvers, all the time showing amazing gunplay. He always thinks of the ricochet angle when firing and hates wasting bullets. His other "hobby" is torturing. He uses an old model electrocution torture device (invented by the French!).

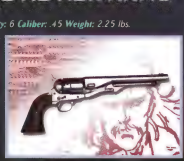
Since the Spetsnaz belonged to the GRU (the Soviet military information division), he began hating the conspiring KGB. He also has connections to the Russian Mafia. In fact, it was his connections that enabled the renegades to obtain Russian ordinance and vehicles, such as Hind D (as Russia would sell almost anything to obtain foreign currencies). He reports to Russia, but the latest information states that Ocelot may be working for another, unknown organization.

WEAPON PROFILE SPECS:

COLT SINGLE ACTION ARMY REVOLVER

Length: *7"* ***Ammunition Capacity:*** *6* ***Caliber:*** *.45* ***Weight:*** *2.25 lbs.*

Revolver's personal weapon, this Colt's cylinder has authentic roll engraving with a highly polished brass trigger guard and steel strap cut for a shoulder lock. The frame-loading lever and hammer are finished in color case hardening. The barrel is ordinance steel, and the grip is genuine walnut. This production model was created in 1860, and is one-of-a-kind.



REAL NAME: *SHALASHASKA (KNOWN PSEUDONYM)* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *50s* **NATIONALITY:** *RUSSIAN* **HEIGHT:** *182 cm* **ADDITIONAL:** *EXCEPTIONAL GUNSLINGER AND SHARPSHOOTER. MANIACAL INTERROGATOR. EX-SPETSNAZ OFFICER. EXTREMELY INTELLIGENT.*

Ninja

"Neither enemy nor friend. I am back from a world where such words are meaningless"

Frank Jaeger was born in the 1970s, his parents unknown. He was found in Vietnam by Big Boss, and raised as a war orphan. Big Boss spent years training the Ninja into a supremely destructive killing machine, fully fluent in languages and colloquialisms. He became a mercenary in his teens and experienced various wars. One of these was the Rhodesia Independence War, during which he discovered an orphan baby by the Zambezi River, he named her Naomi and took her to safety. Jaeger was then captured and became a POW in Mozambique. Extreme and bloody torture followed. Jaeger's ears and nose were cut off, and his face was badly scarred. It was only the intervention by Big Boss' mercenaries that saved him.

He then moved to the U.S. with his adopted sister and joined Fox-Hound, achieving U.S. citizenship. Working closely with Big Boss throughout the 1990s, his valor earned him the highest commendation possible, the name Gray Fox. This title was proven beyond doubt during the Outer Heaven Crisis in the mid 1990s, when he conducted a solo infiltration and succeeded in obtaining classified Metal Gear information. After Big Boss was discharged from Fox-Hound, Jaeger disappeared in similar circumstances, but resurfaced in Zanzibar. He was defeated by Solid Snake, and was thought to have perished.

Jaeger survived the Uprising of Zanzibar, but lost a third of his body. He was saved by being immediately transplanted into a strengthened exoskeleton (called an actuator) under development by the military. He was used as an experimental subject for the gene therapy testing prior to the Genome soldiers. For the continuation of such experiments, he was drugged, his conscience coming back only 10 percent of the time. Otherwise, he was unable to remember his actions until the drugs wore off, after which Jaeger writhed in agony until sedated. His strong will to fight Snake was the driving force that kept him alive.

Recent reports have linked Jaeger to a mysterious Ninja. Clad in optic camouflage, the Ninja executed a Medical Officer of Fox-Hound prior to this mission. The Ninja's actuator suit utilizes a supersonic motor that operates with high-frequency voltage. When the wearer changes position, minute electric currents in the muscle are detected and utilized to control the actuating section, giving better than human agility. Not an official member of Fox-Hound, the Ninja may be working with them. Jaeger also used a famous pseudonym in previous Codec calls.

WEAPON PROFILE SPECS:

CHOKUTO SWORD

Material: *Tempered high carbon spring steel* ***Blade Length:*** *29 3/4" Handle Length:* ***11" Weight:*** *3.75 lbs.*

An enhanced replica of an 8th-century blade fashioned for the Emperor Shoma. The original weapon was stolen from the Imperial repository in Nara three years ago. These Chokuto swords have no curvature and were originally fashioned in a wood-grain pattern. Immensely sharp, this particular weapon has been seen to split apart sheet metal.

REAL NAME: *FRANK JAEGER* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *DETAILS UNKNOWN (30s)* **NATIONALITY:** *AMERICAN (HALF VIETNAMESE, HALF GERMAN-AMERICAN)* **HEIGHT:** *181 CM* **ADDITIONAL:** *UNKNOWN OPERATIVE. POSSIBLE MERCENARY. APPROACH WITH EXTREME CAUTION. SUPERHUMAN STEALTH AND COMBAT CAPABILITIES.*

Psycho Mantis

"From the moment we're thrown into this world, we're fated to bring each other nothing but pain and misery."

Psycho Mantis began his path into mental power and instability at a very early age. His initial childhood in a rural Russian town was idyllic, until he used his "gift" to dive into the mind of his father and found to his horror that he was utterly hated. Delving deeper into his father's mind, he discovered his father despised him because his mother died in childbirth delivering him. He then found out about the different facets of his conscience – inner demons that he could not shake – and voices began to threaten and cajole him. He unwittingly created an alternate mind inside his own called the "parasite." This shock changed his personality. The insuppressible feeling of despair within woke up his subconscious, which made him kill his father in a furious rage of crushing psychic energy. The mental shockwave emanating from him was powerful enough to kill his surrounding town, populated by over 1,000 people. Most died of brain hemorrhaging.

The KGB, impressed by his ESP abilities, took him in and trained him. He was moved into a dormitory school known for training former Soviet agents and psychic operatives since World War II. In order to prevent self-destruction when his powers of ESP were utilized (as his focussing skills needed honing), he kept his other personality (the parasite) within himself. He earned the nickname Mantis due to the mental parasite kept inside him. By mentally living together with such a single minded inner voice, somehow he managed to keep his reality in check and he stopped creeping into insanity, a problem that plagued many psychic agents. To contain the parasite within, he wore restrictive attire, clothing that he said "tied himself up." A long trenchcoat was his uniform in the KGB, and he also found himself wearing this coat outside work, as it hid his emaciated form (an effect of his psychic channeling).

After his talents were controlled, he became a fully fledged psychic secret agent for KGB. However, his career was short-lived, and he lost his position in the Soviet Union after the nation's collapse. He then moved to the U.S., displayed his talents and served in the FBI for a while. He was in charge of several cases there, mostly relating to the whereabouts of a victim's body after a murder. He dove into the minds of serial killers and ended up uniting himself with such minds (after seeing beyond the elemental threshold of crime), the parasite within him urging him on to commit horrific acts of psychic slaughter. He then became a freelance espionage agent before being offered a mercenary role in Fox Hound.

His powerful psycho-kinetic power and the ability to read people's minds is unmatched. He is able to correctly point out the actions of an individual by looking at their path of life, and this has shocked even Liquid Snake. He now always wears a gas mask to hide the facial burns he suffered when wiping out his hometown. The mask is also necessary, he points out, to protect him from spiritual power and "thought or thinking" power existing in the air. He also seeks death as he believes that the parasite within him will disappear, allowing him a brief period of peace. His wish is to be mentally cleansed.

REAL NAME: *UNKNOWN* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *30s* **NATIONALITY:** *RUSSIAN* **HEIGHT:** *190 cm* **ADDITIONAL:** *MIND READER AND CONTROLLER DESPITE WITHERED APPEARANCE, EXCEPTIONAL PSYCHOKINETIC, POSSESSIVE AND TELEPATHIC ABILITIES. EXTREMELY DANGEROUS.*

Sniper Wolf

"I'm going to send you a love letter, my dear. A bullet straight from my gun to your heart!"

Sniper Wolf comes from an Iraqi tribe called the Kurds (Kurd in Turkish means "wolf"), a rather poorly treated people. She is 20, with blond hair and blue eyes, thus making her ancestors of northern Aryan descent. Towards the end of the Iran-Iraq War in 1408 (Hejira calendar; 1988 in the Roman calender), a five-year-old Sniper Wolf watched a gas attack on her village by Saddam Hussein's troops, who killed her parents and siblings. More than 3,700 people died in this attack. As an orphan, she was taken in by the Iraqi Ministry of Internal Affairs, and was trained rigorously.

In 1991, during the internal fighting in Iraq after the Gulf War, she fled to a Kurdish refugee camp. It was here that Big Boss witnessed her skill on a visit with the U.S. Secretary of State, and hired her as an operative. In the U.S., she received counseling and deprogramming (ridding the Iraqi brainwash she was given), leaving her with only fighting abilities. She was extremely grateful for this gesture, comparing Big Boss to Saladin (who defeated the Crusaders in the 12th century).

On September 3, 1996, the U.S. sanctioned missile attacks on the Iraqi military due to its intervention in Kurdish residential areas (known as the August 31 Intervention). After this, the southern flight prohibition area was expanded to 33 degrees north. This was not done to protect the Kurds in the north, but for the strategic benefit of the Pentagon. This caused a major refugee problem, similar to the one experienced at the Iraqi borders in the spring after the Gulf War. Wolf was disgusted by this incident and at the Pentagon, and moved to join Big Boss with whatever plans he decided to hatch. Finally, she was scouted by Liquid Snake, and joined Fox Hound as a sniper.

With exceptional sniping capabilities, Sniper Wolf strikes a stunning pose. Her care for her appearance extends to the time she takes when executing her target. She has such incredible patience that she can keep aiming at her target over a week without eating or drinking. This dedication stemmed from her formative years, when she learned sniping techniques from a Gurkha in Nepal, the world's most accurate sniper.

Employing the PSG-1 Sniper Rifle, she also uses special mercury ordnance (bullets packed with mercury) to not only wound her victims but poison them as well. However, her malicious tendencies are tempered by her love for animals, as she takes care of wolf dogs. This is possibly because she sees something of herself in the crossbred wolf dog - a strong, almost nomadic personality. As she firmly states, "Wolves only howl when necessary." She is also impressed with Otacon, who is also a dog lover, as she witnessed Otacon give his scarce food supply to the wolf dogs. This is probably due to the Lima Effect, a psychological state where a terrorist becomes concerned with the health and feelings of a hostage (contrary to the Stockholm syndrome). She sees freedom in Solid Snake's indulgence in dog sled racing.

REAL NAME: *UNKNOWN* **SEX:** *FEMALE* **STATUS:** *SINGLE* **AGE:** *20s* **NATIONALITY:** *KURDISH (IRAQI)* **HEIGHT:** *176 cm* **ADDITIONAL:** *EXCEPTIONAL SHARPSHOOTER. EXTREME PATIENCE. FOLLOWING AND VIEWING EVERY MOVE A VICTIM MAKES BEFORE SHE EXECUTES THEM. RESPONSIBLE FOR THE CARE OF WOLF DOGS ON SHADOW MOSES BASE.*

Vulcan Raven

"Each step you take is paved with the corpses of your enemies... their souls will haunt you forever... you shall have no peace."

With ancestors from the Athapaskan tribe, (12,000 inhabitants of the Alaskan inland wilderness) and Eskimo blood (Inuit tribe), Vulcan Raven despises the word "Eskimo" and returns the "insult" by calling the white man by the Yupik word "Kasack." A talented scholar who graduated from the University of Alaska, Raven then undertook explorations across the frozen Bering Strait, allowing him to reach Russia, where he befriended many military types. He knew Ocelot well in his GRU days, and was asked to take part in a special mission in the former Soviet Union along with this secret unit. He then joined the mercenary company and military state called Outer Heaven. Here, he was introduced into the Fox Hound team by Revolver Ocelot, and respected both Solid and Liquid Snake, not least because "Sioux" of the Sioux Indians means "snake" in their tongue.

Rigorous ritualistic training has enabled Vulcan Raven to withstand the cold. He has a birthmark of a raven on his forehead and a tattoo of circuit wiring (actually Petroglyphs, patterns carved into stone in the Indian culture from 2000 years ago) covering his entire form. His birthmarks and tattoos have special significance for him, as Eskimos and Indians worship the raven as the creator. When he becomes excited, the raven on the forehead disappears, and Vulcan Raven's senses heighten to almost superhuman levels. He also handles a Gatling gun just like a rifle. As he was brought up in a shamanistic culture, he learned to control spirits of the wilderness, and those surviving confrontations with him have spoken of hallucinations, hexes and his flock of ravens. He is also a trapper, and hunts Alaska's "unvisited lands" (such as the Brooks Mountains). He has also participated in the World Eskimo and Indian Olympics in Fairbanks, and has won the cultural contests of the aboriginal people, events such as tugging sticks and carrying four men. In this, he excelled supremely, actually carrying six adults at once.

WEAPON PROFILE SPECS:

GAU-8 "AVENGER"

Caliber: 30mm **Length:** 21ft without magazine drums. **Firing rate:** 2,000-4,000rpm (rounds per min.) **Shells:** 30mm fire (depleted uranium nipped) armor-piercing rounds **Shell Feeding Mechanism:** Shells fed from a large drum in body (fuselage) via winding conveyor system **Barrels:** 7 **Drum Accommodation Size:** 1,174 rounds

Usually mounted on the venerable A-10 attack jet, this Gatling gun is used primarily in the air as a soft-target killer and tank buster, firing a mix of armor-piercing and high explosive incendiary. Also exceptionally accurate against helicopters in aerial combat.

REAL NAME: UNKNOWN **SEX:** MALE **STATUS:** SINGLE **AGE:** 30s **NATIONALITY:** AMERICAN (HALF ALASKAN INDIAN, HALF INUIT ESKIMO) **HEIGHT:** 210 cm **ADDITIONAL:** MYSTICAL SHAMAN AND GIANT. EXTREME STRENGTH. DEVOUT WITCH-DOCTOR. ENERGY TATTOOS INCREASE SHAMANIC POWERS. MERCENARY FOR FOX-HOUND RENEGADES, EXPERT FUR TRAPPER.

Liquid Snake

"Following orders blindly with no questions asked? You've lost your warrior's pride, Solid Snake!"

Known in operative circles as a "Child of the Big Boss," Liquid Snake is a considerable combat threat. Additional files from the British Ministry of Defence (MOD) have uncovered a startling similarity between Liquid and Solid Snake in all areas, not least of which is combat ability and appearance. This is due to the fact that Liquid and Solid Snake were both born using late 20th Century analogue cloning technology. However, both share the same mother, the only difference being the inherited genes of the two offspring (a fact not known until the Snakes reached puberty). At birth, the U.S. government handed Liquid Snake over to the British government, where Liquid Snake received an education and battle training courtesy of MI5. During this harsh childhood, he learned seven different languages (including English, Spanish, French, Malay and various colloquialisms and dialects), but paid most attention to the study of Arabic. He speaks various forms of this tongue like a native.

Initially difficult to categorize or recognize (dark, almost olive skin and long white hair), and able to disguise his appearance in any number of ways, a cunning Liquid Snake spent a large percentage of his time as a mercenary and assassin, viewing a career in the military with disdain. Previously, he had been engaging in real combat situations from the age of 13. His ability to blend in with almost any country's military forces allowed the British Information Agency (SIS) to install Liquid Snake as a sleeper in the Middle East. His mission parameters were simple: accomplish espionage and destructive guerrilla activities. By the time he was 18, he was working for the British Special Forces (SAS), destroying mobile SCUD missile launchers in the Gulf War. After single-handedly demolishing four launchers, he was caught by Iraqi paratroopers, became a POW and disappeared.

Instead of being executed by the Iraqis, Liquid Snake underwent a series of brainwashing sessions, and was then assigned to undertake major terrorist activities in the Middle East. Based in the Arabic desert regions, Liquid Snake learned to withstand extreme cold and heat. During the formative years of Fox-Hound, Liquid Snake viewed the emerging organization with interest, and dubbed his activities Jackal Hunting, a rudimentary Middle Eastern equivalent of Fox-Hound. After the Uprising of Zanzibar (and once Solid Snake left the unit), he joined Fox-Hound, his first official unit. Eventually, he became the battle leader of Fox-Hound, but suffered increasing instability as he realized his inherited genes (taken from Big Boss prior to Liquid's birth) are recessive. He stopped contact between Fox-Hound and the U.S. government two days before seizing the Shadow Moses Island with a group of like-minded renegades from the Fox-Hound upper echelons, and is now threatening a nuclear strike unless a series of demands (including the corpse of Big Boss for Genome soldier experiments) are met.

REAL NAME: *UNKNOWN* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *30s* **NATIONALITY:** *ENGLISH* **HEIGHT:** *183 cm* **ADDITIONAL:** *RENEGADE LEADER AND COMMANDER OF THE SONS OF BIG BOSS. EXPERT IN PARACHUTING, RAPPELLING, SCUBA DIVING, FREE CLIMBING, MILITARY SMALL ARMS, MILITARY COMBAT VEHICLES AND SUBMERSIBLES. FLUENT IN SEVEN LANGUAGES.*

METAL GE

Big Boss

"Even after my demise, I shall live on, in the fears and tormented minds of my hated enemies"

Born as a third generation Japanese American on Hawaii, Big Boss lost his entire American side of family during a Japanese Imperial Navy's attack during World War II. While his Japanese side of family was placed in concentration camps, he joined a Japanese American infantry unit (the 442) in his teens. He gained his first combat experience fighting against Nazis in France, his unit contributing to freeing towns from invading Nazi units. After the war, Big Boss returned back to the U.S., but suffered from prejudice against him due to his ethnicity. This stunted his patriotism, and he turned his attention to fighting for himself and his own ideals.

Acting as a mercenary for the French, Big Boss participated in the Congo Crisis of 1961, and continued fighting in Africa until the Second Congo Crisis in 1968. After these skirmishes, he offered his combat services in Asia, Africa, and the Middle and Far East. Just as the conflict in Vietnam commenced, he participated in the Long Range Reconnaissance Patrol (LRRP) as an "unofficial soldier" (or mercenary), attached to a team of Green Berets and Ranger units. His skills earned the "great mythological soldier" moniker. Once the Vietnam War ended, Big Boss took part in more than 70 missions attached to groups such as the SOG (Special Operations Group), the Wild Geese, and Delta Force.

An abundance of governments, military organizations, and terrorist groups contacted Big Boss to recruit him. However, he declined many (often well-paid) missions, and only participated conflicts where people's liberation was concerned. This drew attention from journalists, who championed this perfect killer. By then, the now middle-aged Big Boss was diagnosed as sterile due to combat injuries. However, the U.S. government highly valued his warfare ability and covertly agreed with Big Boss on an external fertilization program (a project code-named Son of Big Boss; *Les enfant terrible*, and also known as the Eve Project) using external DNA procedures. Despite its inhuman nature, the U.S. military deemed this necessary during the Cold War period.

After a combat wound that blinded him in one eye, he began to participate in military education. In the 1990s (when he was more than 70), he was appointed as a commander of Fox-Hound. With ample resources, he seized his chance at a lifelong dream, and built an independent militarized nation called Outer Heaven. A covert operative code-named Solid Snake disbanded this nation, but was unable to capture Big Boss, who escaped and built another homeland in the Middle East, naming this Zanzibar. He used refugee and mercenary labor, but the plan failed after Solid Snake was again dispatched. Big Boss died in the uprising, and after the government collected his corpse, his genetic information was analyzed using his remaining tissues. It was then saved as a sample for the base (nucleotide) experiments and added to the awareness patterns of an experimental unit called the Genome soldiers.

REAL NAME: *UNKNOWN* **SEX:** *MALE* **STATUS:** *SINGLE* **AGE:** *70s (DECEASED)* **NATIONALITY:** *AMERICAN (ASSUMED)* **HEIGHT:** *190 cm* **ADDITIONAL:** *THE SO-CALLED "GREAT MYTHOLOGICAL SOLDIER." HIGHLY DECORATED AND SUPREMELY TALENTED COMBATANT. INCEPTIVE LEADER OF FOX-HOUND. DNA USED TO CREATE GENOME SOLDIERS. DECEASED.*

INVENTORY

Before you engage in this stealth operation, here is the latest tactical data concerning the entire item inventory located on Shadow Moses Island. Note that items coded blue are from your weapons inventory (R1&2), and those coded green are from your items inventory (L1&2).

SOCOM

WEAPON PROFILE SPECS:

Caliber: *.45 Auto* ***Length:*** *245 mm* ***Height:*** *150 mm* ***Width:*** *39 mm* ***Weight:*** *1100 g* ***Shots in Chamber:*** *12*

The Mark 23 Model 0 U.S. SOCOM was adopted as the standard service weapon for advanced combat personnel. It successfully passed a 30,000-round endurance firing test and extreme temperature tests (-50°C ~ +73°C). Special features include a laser-aiming module, a buffer system for minimized recoil forces, corrosive-resistant coatings on all metal components, and a polygon barrel of hard chrome plated internally. There are no other pistols with this all-around precision and durability. To use, hold the Square button to aim, and release to fire.

FAMAS

WEAPON PROFILE SPECS:

Caliber: *5.56 mm (.223)* ***Length:*** *0.757 m* ***Weight:*** *3.930 kg* ***Shots in Chamber:*** *25*

Encompassing assault firing (a fully automatic mode at 1,100 rounds per minute) and support firing (with the optional grenade launcher - not included), the FAMAS is solid and reliable, withstanding water, mud, sand and dust tests without loss of performance. It is compact, light, streamlined and perfectly balanced around the pistol grip. Note that the last three shots in the FAMAS chamber are tracer bullets to locate targets by leaving a red trail. To use, press the Square button to fire. Hold down the Square button for fully automatic firing.

PSG1

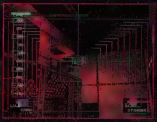
WEAPON PROFILE SPECS:

Caliber: *7.62 x 51 mm NATO* ***Length:*** *120.8 cm* ***Barrel:*** *650 mm; heavy, four-grooves, rh* ***Scope:*** *Hendsoldt 6x42* ***Weight:*** *17.81 lbs* ***Shots in Chamber:*** *6*

Arguably the most accurate semi-auto in the world. The accuracy standard has been field tested: 50 rounds of ammo into an 80-millimeter circle at 300 meters. The main reason for utilization and procurement in this op is that the PSG-1 ejects spent shells to a distance of around ten feet, thus lessening a foe's ability to judge the shooter's position. Another reason is that the extremely accurate sights have a default setting of 600 meters, the optimal engagement range. Once looking through the crosshair, move the D-pad (or A-pad) to target, and press Square to fire.

STINGER

The Stinger missile launching system employs a unique two-color, infrared-ultraviolet detector using fire-and-forget technology. This ensures high survivability and maximum impact, even in the heaviest countermeasure situations. The Stinger's modular design and greater than 90% hit ratio have kept it at the forefront of missile technology. When armed, the Stinger changes to an aiming mode where targets (humans, animals, cameras and heat-sensitive equipment) are located through a red aiming sensor. Press the Square button to fire. Note that near-stationary objects can be hit without a targeting lock-on.



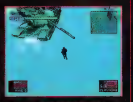
NIKITA

The Nikita Personal Remote Rocket Launcher (NPRRL). A prototype missile launcher code named Nikita is also available in this mission. Utilizing satellite radar tracking systems, AWACS aircraft data and soliton technology, a small, fully controllable rocket can be used to seek and destroy targets from enemy soldiers to machinery.

Current field testing has proved inconclusive, so try a number of different tactics with this equipment. First, the missiles can be used to scout an area ahead of you for information on enemy placement. Guards react with startled astonishment, but generally ignore the missile. The Nikita's only real drawback is that you're likely to be caught by an enemy while you're using the rocket away from your position. Rocket fuel supply is limited (once the fuel runs down, the missile shakes and explodes), and you can view the rocket from a top-down or first-person "nose cone" vantage point. Press the Square button to fire, and D-pad to control.

CLAYMORE

A directional anti-personnel mine. These devices have been planted in the ground (both in the earth and in metal and stone floors) throughout the island. Use a Mine Detector or Thermal Goggles to spot them and note their sensor range. Immense damage occurs for those stepping into a Claymore's range. Excellent for ambushes. Only eight Claymores can be laid at once. Crawl over them to unearth. Press the Square button to set.



C-4

This volatile plastic explosive works by a remote sensor mechanism and can be set on a wall, a floor or even on another human. When affixing it to a wall, press in the direction of the wall and hit Square. To detonate, hit Circle. If you lay multiple Claymores, you'll detonate the first one laid, and only one explodes (no more are triggered, even if caught in the blast radius). Used mainly to demolish weakened walls or Cameras.

GRENADE

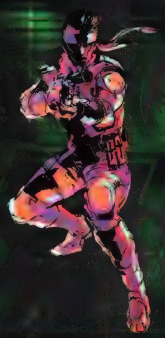
Also known as Frag Grenades or Fragmentation Grenades, these are explosive devices set to detonate after a five-second delay. Causing noise to alert any nearby Guard or sensor, these are mainly used to take out vehicles or to blow away advancing enemies by less-than-subtle operatives. A Guard dies if caught in the center of the splash damage of a Grenade explosion, and an operative suffers extreme damage if holding a detonating Grenade.

STUN G

Also known as the Flash or Flash-Bang Grenade, this temporarily disables all enemies within a user's line of sight. Highly charged and tightly packed magnesium reacts to friction, detonating after five seconds once the safety pin is pulled (causing damage if held). The flash renders any Guard unconscious (but unhurt) for a period not exceeding eight seconds, but does not affect the user. Caution - use of the Stun Grenade alerts all security sensors and enemies to your presence.

CHAFF G

Dispersing microscopic metal shards into the surrounding air, the Chaff Grenade effectively jams any enemy sensory system for ten seconds. This renders the operative invisible to all cameras and sensors but also blocks your own radar, so it is advisable to locate any enemy soldiers before unlizing it. The explosive delay is around five seconds, and the blast damage is negligible. As with all grenades, press the Square button to release the safety pin. Release the Square button to throw the grenade.



RATIONS

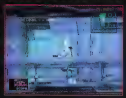
Also known as Combat Rations and C-Rations, this nourishing amalgamation of all known nutrients and blood-clotting agents restores Solid Snake's life bar. The Rations are packed tightly into a vacuum-sealed tin impervious to damage and water. To use, bring up your item screen and press the Circle button. Be warned that using your Rations if you are only lightly wounded (before your health meter is totally diminished) wastes some of your Rations. Later into the game, when your health meter is longer, this won't be as much of a problem. A handy way to maximize your Rations is to equip them in your item box in battle. They are then automatically used when your health bar completely empties.

CIGARETTES

Solid Snake's favorite brand, this nicotine-based amalgamation of chemicals and plant leaves was swallowed and smuggled into Shadow Moses Island by Solid Snake. After wretching them up from his stomach, Solid Snake starts the mission with this item. He can light one up at any time. Although smokeless (designed to cut down on passive smoking), the cigarette creates a faint cloud of vapor. Try calling Natasha Romanenko while smoking. The cigarettes can be used to see invisible laser mesh and are water proof. Understand, though, that these cigarettes are extremely damaging to Snake's health, causing lung cancer, heart disease and emphysema. Your life drains while smoking (but stops short of killing you).

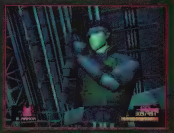
SCOPE

Also an initial item in Solid Snake's inventory, the multi-synch combat binoculars allows you extremely detailed analysis of the surrounding area. Flick the Scope on from a standing (or ducking or crawling) position, and you are able to view at highly magnified levels. Using the zoom feature, you can enter first-person mode as normal, with the view taking on a gray tinge due to the anti-reflective lens. This is essentially the same view as normal first-person mode. To enter Fly mode, zoom in using the action (Circle) button. You may magnify your vision from 1.00 (normal vision) to 10.00 (maximum vision), and angle your vision between -2.50 and 4.00. You cannot move with the Scope functioning.



BODY ARMOR

Located in two areas inside the Fox-Hound fortress, the Kevlar-coated M1 L.I. Combat Vest (code-named the "tank torso") is an excellent item to wear when under fire from enemy ordinance. The thick fabric and reinforced materials tend to absorb shell impact, lessening damage by around half. This is particularly useful for normal firefights with Genome soldiers, and sniper battles should you encounter an enemy armed with a telescopic rifle. However, when facing enemies using rapid-fire weapons, it is wise to dodge them, as the armor only soaks up around a dozen hits before losing its effect. Toggle the Rations and goggles during a confrontation.

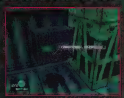


GASMASK

There are areas in the game that are filled with Sarin, a noxious nerve gas that disables muscles and reduces an operative to a coughing and gibbering wreck. Combat this by locating and wearing a standard issue Gas Mask. Fully enclosing the face and sealing tightly, tiny air filters inside the mask diffuse the poisonous air, cutting down on the poison intake. Areas with a diminishing oxygen supply are where the Gas Mask comes in handy. Once affixed, the oxygen diminishes around twice as slowly as before. However, your vision narrows sizably when employing the mask, and other items (such as Rations) cannot be used without taking the mask off. Moderately useful.

THERMALG

Procure the Stealth Vision Mode A Thermal Goggles as soon as you are able. These are extremely useful to your continued survival. Sensors inside the goggle unit show any heat sources (such as items, enemies and lighting) as bright red silhouettes, enabling nighttime operations. Relatively warm surfaces are less bright, while cold surfaces are dull or dark. Use the Goggles either in normal mode to (for example) locate items in darkened areas, or in first-person mode to check the positions of enemies ahead of you. Optic camouflage is totally negated by the goggles, while Claymore mines and even laser mesh show up clearly with this equipment. Also useful in sniping battles.



NIGHT VISION G

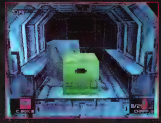
When venturing into dark areas, flick on the Armstech Standard Issue Mode B Night Vision Goggles to aid you in nighttime operations. Essentially amplifying the existing light electronically to increase the image brightness, a combatant may now move through the inky blackness of (for example) a cave system with the same field of vision as in broad daylight. In areas where the edges of the screen are filtered to black (such as the Comm Tower), the Night Vision Goggles can show the entire area in detail. Switching to Mode B, the first-person viewpoint is also useful for checking dark corners in the search for a secret entrance. Not as useful as the Thermal Goggles, but effective.

MINE DETECTOR

In the aftermath of a war, portable Mine Detectors like the Armstech Pathtracker 3000 are used to search for unexploded mines and bombs. A radio wave from the buried mines is picked up and transferred to an operatives radar, thus enabling the disarming or detonation of the mine at a safe distance. In practice, Solid Snake is able to pinpoint not only the position of a Claymore mine (which is possible with the Thermal Goggles) but also the sensor arc of the trigger area (where one must stand if the mine is to explode). Use this when searching for Claymores. Without radar, however, this item is useless.

CARDBOARD BOX

Three cardboard boxes are scattered about Shadow Moses Island. A standard tan box (thin pasteboard with a corrugated center) with military markings and colored stripe along the top, this can be turned upside down and hidden in. Guards react suspiciously to such items appearing in their patrol route, and will inspect the box, sometimes ignoring it, other times flipping it over to uncover the contents. View your surroundings in first-person mode through the handle. Guards will always uncover you if you move in the box (even in first-person view) while they check it. Note the box has another, secret use, which cannot be divulged unless, of course, you remember your previous missions!

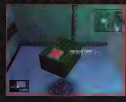


SOCOM SUPRESSOR

Designed specifically for the MK-23 (SOCOM) pistol and chambered for the powerful .45ACP cartridge. Constructed of aircraft grade 6061-T6 and 2024-T6 aluminum, this add-on does not utilize bore-obstructing wipes or mesh. Instead, the vortex-generating baffle design creates exceptional performance, including complete suppression of the muzzle flash signature. An excellent and effective tool for tactical users. As in the case of all diminutive centerfire pistol suppressors, artificial environment technology achieves extreme performance. Combined to your SOCOM, this enables rapid and discreet fire without alerting enemies, even near a security camera.

MEDICINE

Stored in a small green container with a red cross on the box, this single capsule contains a powerful new synthetic Alaskan flu and cold inhibitor. When swallowed, this dissolves into the blood stream and essentially attacks any cold symptoms extremely aggressively, toughening the white blood cells and causing a neurological reaction in the brain to cause the operative to lose all physical manifestations of a cold. Should you catch a cold in this adventure, swallow one of these tablets for an instant cure. Symptoms of Alaskan flu include sneezing at around two-minute intervals with such resonance that nearby Guards are alerted to your location.



DIAZEPAM

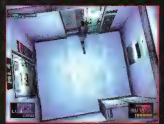
Many Diazepam capsules are readily available on the Shadow Moses Island base. Nerve inhibitors with an extreme calming influence on the operative, they steady the hand of a combatant during times when precise aiming is required, such as sniping at an enemy. Involuntary twitching from muscle spasms is the usual cause of snipers missing their intended targets. However, with the Diazepam agent swallowed, an instant period of calm lasting around a minute occurs. The twitching stops, and the operative can pinpoint an enemy and fire without missing and alerting the foe with a ricochet. Any number of tablets may be taken, usually one after another when the calm stops.

DISC

A particularly important MO disc is located somewhere on the base and looks like this (left). It may be in the terrorists' hands or with the owner, Kenneth Baker. This important piece of military data has three launch tests encoded in fractal encryption routines. It cannot be unscrambled using any of the computers in the base, but it must be retrieved by the U.S. government immediately. The launch data refers to three test firings of a dummy nuclear warhead by the Metal Gear mech (codenamed Rex), and the entire launch sequence needs to be analysed by the Pentagon to ensure the validity of continuing this project. Speak to no one about this disc, and ensure its return.

PAN KEYCARD

The PAN Keycard, or Personal Area Network card, is a purple piece of plastic sensitive to your body and electrical fields. It transmits data using the salts in your body as the transmission medium. As you approach a door with a security device slot, it reads the data stored in the card, enabling the door to open automatically. As you journey onwards into the base, you'll either locate or be given seven different PAN keycards, each with its own security level password number. Many of the important rooms are locked, and the PAN key of that value or higher is needed to open the door. Equip the item in your left inventory prior to opening any doors. Without the appropriate key, the door stays shut.



PAL KEY

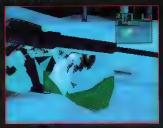
This is a Permissive Action Link keycard with a discrete detonation code built into all nuclear weapons systems as a safety control. Initial data concludes that a friendly operative has secured a PAL key required to deactivate the Metal Gear's launch program. This key is needed to halt the mech before it fires off a live nuclear warhead using its Rail Gun technology, one of the threats the renegades have stated. Headquarters has passed on further information, stating that this is one of three keys that somehow interrelate to one another and shut down the Shadow Moses central computer system. The keys may be color coded. The location of all three keys is of the utmost importance.

TIMER BOMB

During the progress of this mission, you may be inadvertently handed a device known as the Timer Bomb. Small enough to fit into a back pocket, this is usually placed in a dummy item and micro-wired with enough plastic explosive to destroy a light tank. Be very careful when searching through areas, as this device could be mistaken for a keycard, clip or even Rations. Your nanomachine automatically detects the timing device planted inside the dummy item, and informs you in your inventory accordingly. When you check, you will see a timer counting down. This is how long in seconds you have before the device explodes. Select it and throw it away from you immediately.

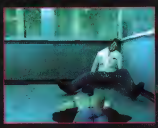
HANDKERCHIEF

A silken handkerchief smelling slightly of an exotic perfume is a personal item from one of Fox Hound's renegade operatives, and is secured by Solid Snake further into the operation. The silk patterning is of Kurdish design, and a faint inscription in one corner of the initials "SW" finishes the fine tapestry. In the Kurdish culture, a soft scarf or handkerchief is laid over the face of the dead, and by examining this item, we're convinced you'll have to do the same. Keep this item clean. This handkerchief is for ceremonial use only, and shouldn't be employed if you have a cold) our of the respect for the skilled operative who owns it. This item has no other practical use in the game.



KETCHUP

The *Calber's Fine English Ketchup* bottle in the collection of Hal Emmerich's condiment storage pantry brought over by supply boat three weeks prior to the insurrection, may prove more useful than one would first think. First and foremost, it adds a tangy yet discernable "tomato" taste to any foodstuff (with the exception of military Rations). Calber's motto, *"If it doesn't taste of tomato, then it's probably mustard"* is justified in this instance, as six out of ten personnel aboard the Discovery (the Ohio Class nuclear submarine we're briefing you from) who expressed a preference said they preferred it to military ketchup. It can also be cleverly used as fake blood to fool exceptionally simple soldiers.

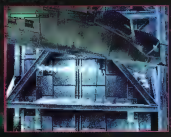


CAMERA

Installed initially to test and check the claims of some troopers stationed on the Shadow Moses base that the compound was haunted, this special camera uses filtering techniques to discern auras, ectoplasm and other psychic emanations. Possibly boxed away in a storage box somewhere in the base, the camera is an optional extra that can be retrieved in this mission, but is not vital. Perhaps if you find this item you could settle this matter for us. By all means take as many pictures as you wish, saving them to Memory Card (each picture is two blocks big). Study the pictures in detail, making any adjustment you wish with the RGB (Red/Green/Blue) settings. Please inform us of any paranormal activity.

ROPE

If you find yourself in need of a rappelling rope, the standard issue, nylon fiber, black espionage twine should come in most handy. Durable and guaranteed not to snap, operatives have had little difficulty lashing such a rope to railings and scooting down the sides of sidescrapers. This particular rope is secured in a box that you may inadvertently pass by, so be sure to pick it up before you ascend to higher ground. Other possible melee tactics (such as tying enemies to a chair by the rope for interrogation) are not part of your mission and should not be attempted. Finally, if you find yourself rappelling and need a few pointers, Roy Campbell will be more than pleased to help you out.



COMBAT INSTRUCTION

Glad you could join us at such short notice, soldier. Here at the Force 21 VR Training grounds in Fort Knox, you'll undergo comprehensive Virtual Reality tests before the mission begins. However, first let us introduce you to the basics of stealth espionage warfare. Also check through your game instruction manual prior to the sortie. Note that your primary objective is to complete this game by stealth and not killing. Let us begin.

KNOW YOUR OPTIONS

Before you even start, take a little time to check through the options presented to you. You must undergo an extensive briefing on the Discovery (Ohio Class submarine) before your mission starts. All other areas are self-explanatory, with the exception of the Special option. This is where your previous sorties can be read through and any extra features can be viewed (such as the Camera). Finally, leave the Options screen moving for some interesting color-cycling effects.

DIFFICULTY LEVELS

The different levels are: **EASY:** Same difficulty as the Japanese version. Item placement during the walk-through is based on this setting. Compared to the other settings, the Guards have short eyesight and there are many Rations available. **NORMAL:** Enemies have better eyesight (i.e. they can spot Snake from further distances). Fewer rations than Easy mode. Bosses are stronger. Life restoration after defeating boss is reduced. Carry fewer items than Easy mode. Item reappearance is less frequent. **HARD:** Enemies have better eyesight than in Normal mode. Fewer rations than Normal mode. Bosses take more hits to kill than Normal mode. Life restoration after defeating bosses is not 100 percent and less than Normal mode. Carry fewer items than Normal mode. Reappearing of items less frequent then Normal mode. **EXTREME:** [Classified]

SCREENSHOT INFORMATION

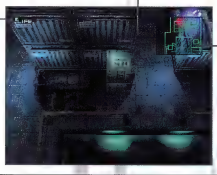
Below is field photography of a game in progress. We have labeled the pertinent information regarding what appears on your screen to aid your progress.

LIFE BAR

Your current energy level. Dropping to empty leaves you dead.

FIELD OF PLAY

Your current location, default view is top-down. Switch to stationary first-person at any time by pressing the Triangle button.



RADAR

Soliton Radar shows yourself, Guards' lines-of-sight (in blue), Cameras' lines-of-sight (in yellow), Suspicious Guards' lines-of-sight (in red). Note that sometimes the Radar is Jammed, and the radar is lost in Alert or Evasion modes. Note that in Hard difficulty, enemy jamming and nanomachine malfunction has rendered the Radar useless and it does not appear.

BOSS ENERGY

The Boss health meter is blue. When reduced to empty, the enemy in question is nullified.

OXYGEN LEVEL

Some areas have gaseous vapors or water to impede your breathing. When the Oxygen supply has completely depleted, you start losing energy. Equip a gas mask to prolong your supply.

WEAPON INVENTORY

Bring this up by pressing and holding R2. Select a weapon using the D-pad. Click a weapon on or off (or reload) by pressing R1.

ITEM INVENTORY

Bring this up by pressing and holding L2. Select an item using the D-pad. Click an item on or off by pressing L1.

ALERT MODE

Once the enemy spots you, sirens sound and Guards converge on your position. The radar is jammed by enemy sensors (meaning you cannot see where the enemy is), and a timer counts down only when the enemy is not able to view you.

EVASION MODE

After Alert Mode has ended, you are able to escape undetected by automatically entering Evasion Mode. This period of time allows the enemy one final search before they resume their patrol positions.

THE IMPORTANCE OF THE CODEC

The importance of the Codec cannot be underestimated. As well as conversing with Roy Campbell, Naomi Hunter and Mei Ling on the Discovery, a number of other personalities can be called at the following frequency numbers. Call any one of them at any time during the mission to uncover hundreds more interesting facts. Natasha Romanenko and Master Miller provide the most intelligent conversation, and three other operatives can also be called. Call them (and repeat call them more times for further information) at any time.

BASIC STEALTH MANEUVERS

There are three important elements needed for a superior espionage infiltration. Learn these techniques, and your task becomes one of subtlety and intelligence rather than brash bravado.

MOVING WITHOUT BEING SEEN

Take a look at your radar before you attempt to move around a new area. If a radar is not working or is jammed, switch to first-person mode and scan around the area. The Scope may be useful. Watch for Genome Soldiers, surveillance and Gun Cameras (note the yellow fan of their sensor spread) as once inside these 'fans' or sensor boundaries, you will be spotted. If enemies block your path with their patrol routes, take time to watch them from a safe vantage point. Now observe the behavioral patterns of your enemy, such as when a Guard stops, turns, the direction they are facing, and whether their line-of-sight vanishes (such as when they yawn or sneeze). Then advance through when you judge your route to be safe. Also pay attention to your floor, as some lattice shaped walkways allow you to see underneath, but are noisy to walk over, and snowfields leave visible footprints.

USING CRAWLING EFFECTIVELY

There are a number of areas where danger can be avoided simply by crawling. One example is by crawling over floors that cause a clanking sound. Crawling up or down stairs reduces your visibility, making it very difficult for enemies at the top of the stairs (or those passing by the side of the stairs) to spot you. Crawl under objects to remain unseen, or over Claymores to pick them up. Another way to avoid security cameras is by crawling under their line-of-sight. You are able to crawl effectively under a camera's view most of the time (which isn't as proficient as you might think, especially if the camera is set to sense movement in a distant area), and this technique can be employed extensively. Should you leave footprints, bend and crawl over them to rub them out, or wait for them to disappear. Crawling is slow, so know when to use it proficiently, and avoid discovery while crawling.

IF DISCOVERED, ASSESS THREAT

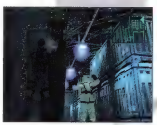
Avoiding an enemy's line-of-sight is important, but even more significant is your reaction when you are actually located. There are two plans of action. The first is to escape, running to objects (such as crates), weaving behind them, locating an incoming enemy and securing a hiding place until Evasion mode clears. As Genome infantry reinforcements are called in almost instantly, resist the temptation to engage up to four enemies at once. Use an opportunity to kill effectively, picking off one alerted enemy as soon as you can before moving out of sensor range. Recommended killing tools are bare hands for strangulation (or flipping if you do not wish a kill) or a silenced SOCOM. Note that to strangle, you must press the Square button without moving the D-pad, otherwise you flip. The further you are from your victim, the less the chance he will alert others.

INFILTRATION TECHNIQUES

Utilize these four important techniques when infiltrating the enemy line of defense. Proper use of these techniques adds greatly to your chances of survival and each has advantages and disadvantages. Combine your knowledge of all four techniques to effectively limit your chance of being discovered.

WALL HUGGING

Avoid being seen by passing enemies and view them at the same time. Press the D-pad in the direction you walked when running up to a wall. Left and right move you along, but the direction button must still be pressed. This is also effective if edging along a narrow ledge. Disadvantageous as sometimes the angle of your view makes moving the right way difficult.

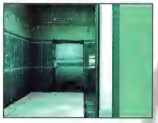


TAPPING

Press the action button when Wall Hugging. An excellent plan if you want to move an enemy to your location, and then either kill or avoid him and run through the location he was initially patrolling. However, if you fail to move quickly enough, many enemies can surround you very quickly. Check the positions of other enemies as well, before this is employed.

STRAFE PEEKING

Changing to first-person perspective when at the edge of a corner and pressing L1 or R1 causes you to sidestep and peek around the corner (this can be employed when ducking). An excellent plan when the Wall Hugging still doesn't show you an entire area, this is mostly employed and very important when the radar is inoperable.



ADVANCED CRAWLING

Shifting from standing to crawling as fast as you can enables you to wiggle into ducts while under attack. You can also crawl under desks and many other places unable to be entered into while standing. Also employ the ducking move to avoid certain attacks or if you wish to hide behind short boxes.

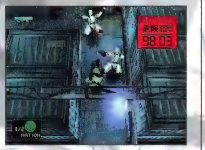
ADV. STEALTH MANEUVERS 1

Those operatives who wish to become skilled in the art of enemy takedown need to procure the information contained below. All the following moves are optional, but add to your overall satisfaction.

SOCOM MANAGEMENT - Flick off and on the R1 button when firing your weapon and it instantly reloads. Once you aim with the SOCOM and do not wish to expend the shot (especially if your gun isn't silenced), flick R1 (deselecting the weapon) and let go of the Square button. Turning and shooting is achieved by aiming at a target and pressing the opposite D-pad direction. Snake flips around to aim in the opposite direction. Run and shoot by shooting one round and then pressing and holding the X button. Be aware that you must shoot a split second before you start the run and not press X first or you will duck.

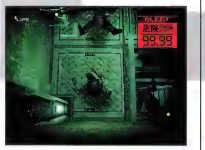
THE STRANGLE AND DRAG - A Guard's neck will be broken if you crush it ten times in succession. Try grabbing the Guard, tapping to crush his neck once, and while holding the Square button down, drag him about the level. When he starts to writhe, press the Square button again. See how far you can drag a Guard across a level before you snap his neck. Also note that a Guard absorbs a third round burst of gunfire if caught and strangled between you and a firing enemy. This always results in a wounding for you when the Guard drops down dead, so use the tactic sparingly.

SIX PUNCHES AND DOMINO - Your usual hand-to-hand attack is a one-two-three punch-punch-kick combination (by hitting Circle three times). Change this to a five punch combo with a kick to finish by pausing momentarily between your second and third button press. Also throw one Guard into another for a domino effect (see below). Also try three Guards at once for five hits before flooring them with a kick! It is possible!



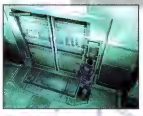
SELF DETONATION - Committing suicide is easy with C4. Simply place a block of it at your feet and detonate. The ensuing explosion sends you flying backwards, damaging you severely. However, place two there, explode the first and as you reel backwards, flashing with invincibility, detonate the second, causing any Guards nearby to fly back reeling. Not recommended by any means, but amusing nevertheless.

THE CATWALK PLUMMET - An excellent way to rid yourself of a Guard is to throw or punch him off a catwalk to a floor below. The Guard instantly dies, and leaves an item (which disappears after around 12 seconds). This is most impressively demonstrated at the top of a 27 storey tower. Your task is to lure four Guards up to the top of the tower and throw them all off the side of the top balcony!

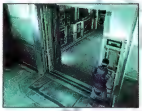


OPTIONAL TACTICS

ELEVATOR CALL - Exit into a elevator in double quick time by calling it, and pressing the action button again if the doors do not open. The elevator doors open immediately the second time you call it, allowing you to remove yourself from danger at a faster rate.



STEREO PLAY - Metal Gear Solid is very stereo intensive, and the location of Guards can be discerned just by listening to their footsteps with a good stereo set-up. Some battles are actually more difficult to fight with a monaural set-up.

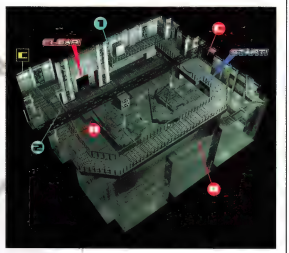


RETURNING TO LEVELS - An excellent plan, any level can be returned to (except the Cargo Dock), but watch for differing Guard placement. Some items respawn when you return. Also locate powerful weapons and return to earlier locations to test-fire them.

HARD RESET - You cannot quit a game of Metal Gear Solid (once your mission is under way, there is no rime to halt your progress!), but if you want to reset to the title screen, press and hold down Select. Start and all four shoulder buttons for three seconds or until the screen turns black.

KEEP RATIONS STORED LOCALLY - Perhaps the most important advice is to keep your Rations in your inventory at all times. This enables you to take damage to the point of death, and be 'resurrected' when the Rations are automatically used.

THE MAP LEGEND

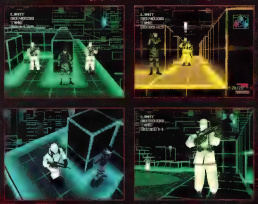


START & CLEAR - Those should be obvious, but other map icons might cause confusion. Follow our brief guide to the various symbols that adorn the level maps.

- **S** — Secret area. Position of a room or entrance to a room that is concealed from your vision.
- **T** — Trap. Double-doored bottomless pits can be avoided by noting their position with this icon.
- **G** — Claymore, a high-explosive is hidden in this location. Take extreme precautions in this area!
- **C** — Camera. Location of Gun Camera and/or normal Camera sensor in the vicinity.
- **3** — Item Placement. The location of an inventory item. Cross-reference with the 'get item!' chart.
- **D** — Waypoint, an important position to move to in the walk-through. Follow them carefully.

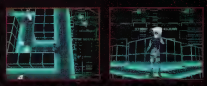
VR TRAINING

Welcome to the Force 21 Virtual Reality Training Bay. Learn your moves here. You are currently engaged in a comprehensive VR Training System in Fort Knox.



The VR Training analysis consists of notes from former operatives skilled in high completion times. We offer notes on a few strategies before the quickest methods are discussed in detail. Only the fastest routes have been detailed here: the levels can be completed in any number of slower ways.

TRAINING



The first series of ten training situations hones your throwing, dodging, crawling, but not your strangulation skills. There is no time limit, instead you must simply run from your starting position to the finishing vortex. After this, you may proceed to the subsequent (and more difficult) zone. The only way to fail these series of tests is if the Guard clones or sensors present notice your movement in their field of vision. Also improve wall hugging, knocking to attract attention and knowing the length of a Guard's perception (which is about a square in length). Note the blue-ringed aura of the level's layout.

TIME ATTACK

Once you pass the initial test, officials move you to the Force 22 machine. This prototype adds a small amount of frantic play to the proceedings. Despite being similar to the Training mode, the object here is to move from the start to finish points in the shortest time possible. Our agents have achieved considerable success with this mode, and their finest times are displayed for you to better. Here, you'll learn strategies like diagonal running, making smooth turns to minimize time, and when to actually speed up your progress by hitting a wall. Time is of the essence, and this is what the first part of the strategies contained here are concerned with.

GUN SHOOTING

Once you have completed every level within the time limit set (achieving a top three standing is not necessary), a third mode opens up. We are all set to transport you to an underground training station where another set of enemy routines are to be downloaded into your consciousness. Fortunately you are armed with a silenced SOCOM and a number of bullets at your disposal. Here you'll learn never to use more than three shots to down an enemy. When you have removed all the Guards from a particular level, move to the exit and progress to the next area.

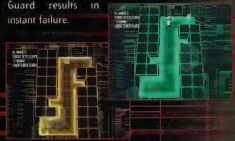
SURVIVAL MISSION

Once you have completed every level within the time limit set (achieving a top three standing is not necessary), a final mode opens up. This is a prototype model of the Gun Shooting mode. You must run through all ten stages consecutively within a time limit of seven minutes (7:00:00). You have a limited SOCOM ammunition supply and must stock up with bullets from the first Guard you take down to restock your gun. Should you fail a particular level (by being discovered), any time you spent is added to your total time. Complete this mode within the time and a CPU Technical Demonstration of the Gun Shooting mode can be viewed.

MAP 01

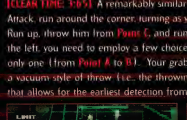
MAP DATA

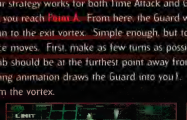
A simple initial zone to familiarize yourself with. In both modes, the Guard stands in exactly the same position. Note that the direction he faces changes from the right (in Time Attack) to looking down at you (in Gun Shooting). Amateur operatives may wish to hide in one of the two alcoves on either side of the corridor, waiting until the Guard turns, moving up and into the alcove, watching the Guard walk past them and then sneaking to the exit. This is appalling strategy, soldier! Don't even think about utilizing knocking or crawling strategies here. Finally, those still experiencing bio feedback problems (i.e., can not fully differentiate a particular button's function) should remember that strangling or punching a Guard results in instant failure.

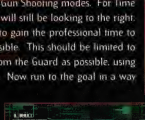


TIME ATTACK

[CLEAR TIME: 3:05] A remarkably similar strategy works for both Time Attack and Gun Shooting modes. For Time Attack, run around the corner, turning as you reach **Point A**. From here, the Guard will still be looking to the right. Run up, throw him from **Point C**, and run to the exit vortex. Simple enough, but to gain the professional time to the left, you need to employ a few choice moves. First, make as few turns as possible. This should be limited to only one (from **Point A** to **B**). Your grab should be at the furthest point away from the Guard as possible, using a vacuum style of throw (i.e., the throwing animation draws the Guard into you). Now run to the goal in a way that allows for the earliest detection from the vortex.



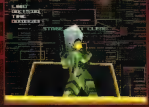




The cleanest and most direct route is the way to complete this level in under four seconds. Hit no walls and run straight to the goal.

GUN SHOOTING

[CLEAR TIME: 3:18] A frighteningly quick time is next to impossible to achieve, but don't let that deter you. You must, if you are to score anywhere near this time, perfect the run and fire method of foe disposal. As you can see from the screenshot on the left, our operative has already auto aimed and commenced firing at the Guard. The Guard's line of sight only extends to around the width of a virtual grid square, so he'll not even notice the three shots before he falls. Auto aim at the Guard just prior to reaching **Point B**, and fire off three quick shots in one burst once there. Then begin your turn at **Point C**, just scraping against the corner of the wall as you run straight into the exit (which is forming as you reach the goal!). The slight thrust you experience from glancing off the wall speeds you to the finish just that little bit quicker. Your total time reads 3:83 seconds, which lessens after the bullet bonus is included.

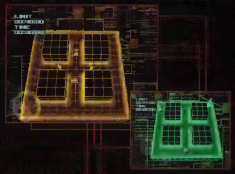


Each remaining bullet lessens the time limit by 0.333 of a second. This is why saving bullets is important.

MAP 23

BOX PARTY

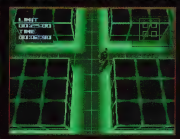
A standard box with four central pillars, this requires entirely different strategies for Time Attack and Gun Shooting. Note the different number and position of the Guards. Time Attack has you skirting corners with agility, forming a snaking route to the exit and taking diagonal routes. Meanwhile, Gun Shooting has you stopping to aim and fire instead of running, and waiting a moment for nearby Guards to become alerted by the sound of a falling body (their line of sight changes from blue to red). Execute them when they move in to investigate. Using few bullets lessens your time considerably.



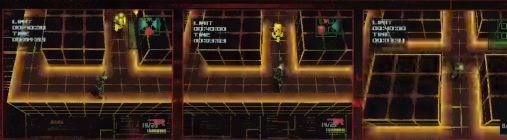
TIME ATTACK

[CLEAR TIME: 5:11] Requiring some serious diagonal weaving and perfection to achieve a commendable score, the first couple times you try this route, you'll be seen by the Guard milliseconds before exiting. Perfect the route and you'll make it. Start by heading right, moving slightly inside the tiles near the wall. Guard one moves to the right, allowing you to run diagonally up and right from **Point A** to **Point B**. Once at **Point B**, head diagonally right and up slightly to **Point C**, before diagonally turning the corner and heading directly for the exit vortex. With any luck, you'll reach the goal before the Guard has time to react to seeing you. Sometimes the top Guard sees you, and other times he doesn't. Better your chances by cutting the corners (especially after **A** and **B**) very tightly. However, don't graze the sides of the wall, as this slows you down. We predict you'll beat our score eventually.

Perfect diagonal running!



GUN SHOOTING

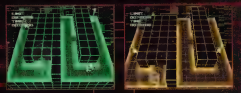


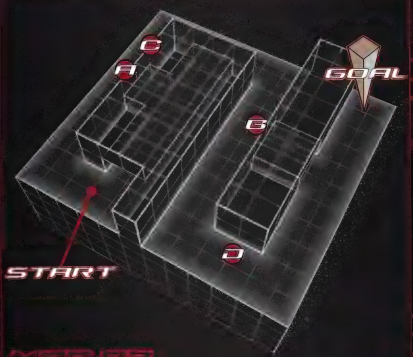
You should be on the bottom tile prior to gunshot number one. Also, you should finish with eight bullets remaining.

[CLEAR TIME: 2:38] Move to just below **Point A** and execute the Guard moving down to your location. Flick on the auto-aim, wait a split second and fire. Three shots and the Guard crumples. Move up to just under **Point B**, pause and aim straight up for the top Guard who is alerted. Another three shots. Now move directly to **Point C**, pause and kill the left-hand Guard who is also investigating the noise. Auto-aiming before the execution of each Guard takes less than half a second. Now move to **Point D**, and fire at the fourth alerted Guard from a standing position. Move too far up and you're spotted. Lining up the Guard in your sight takes no time. Then run for the exit in the same way (diagonally, cutting close to the walls!) as for Time Attack.

MAP DATA

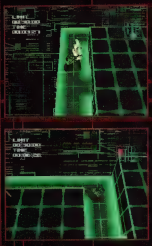
Note the extra Guard in Gun Shooting mode, and the different starting positions. This is the first zone with crawling spaces. The ducking and crawling allows you to miss the chance of being spotted by a Guard. Crawling along the main two exit tunnels on the left of this level may have worked for you in training, but now a moderately impressive time is called for. You'll only need the smaller crawling space for Time Attack. In addition to corner skimming (which really should be perfected by now) comes the first chance to try out your wall-tapping skills. Practice this until you achieve a turn and tap, then an auto-aim within a second. When moving up against a wall, tap only once. Tapping twice or more wastes time. Finally, waste no time crawling in Gun Shooting mode – kill all your adversaries by standing at a corner and shooting diagonally up at them.





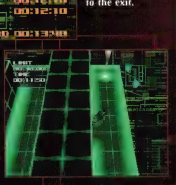
MAP 03

TIME ATTACK



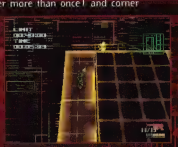
[CLEAR TIME: 12.10] Stealth crawling and Guard flipping are all you need here, as well as previously learned tactics. Start with the corner skimming (turning so you diagonally move around a corner to save time) you perfected on level 02. Run up, as the Guard is facing up, and throw him in exactly the same way as in level 01. Again, grab the soldier from as far as possible (**Point A**). Then corner skim twice around the top path until you reach **Point B**. Here you'll need to duck and crawl at the earliest possible moment (so don't run into the wall and then duck down). At the end of the crawl space, aim yourself diagonally at the goal, as this puts you a little closer when you rise. Slam down on the X button to stand as soon as possible, and run exactly straight to the exit. Improve your times in a number of ways: with the Guard throw, the corner strafing (skim, don't hit the wall) and the crawl. Going down to the second Guard wastes too much time.

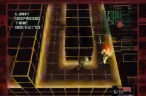
Leaping up from the crawl is the key to a great time here, as is the run to the exit.



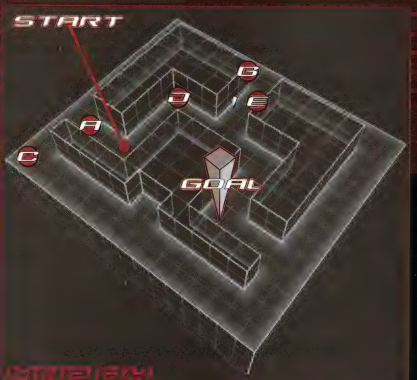
GUN SHOOTING

[CLEAR TIME: 13.24] Perfecting the wall tap is in order here. From your start, flip around at the wall directly above you, move to the corner (as shown in the screenshot below) and gun down the suspicious Guard. Corner skim up to **Point C**, auto-aim and fire at the Guard so the bullet passes just to the left of the wall. Foul up, and you'll hit the wall or miss entirely. Corner skim as you did in Time Attack, and race to just below **Point B**. Hug the wall, tap once (never more than once) and corner skim around to **Point D**. Here you'll meet the third Guard just as he reaches the corner. Perform the same execution as you did for the other two Guards and head directly for the exit on the shortest route possible. You should end the level with six bullets remaining, lowering your score somewhere near the mythical 14 second mark. As you've probably gathered, crawling is completely irrelevant here.





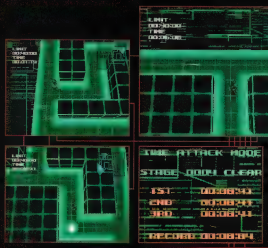
The perfect time to wall tap is just below the actual crawling entrance. Three Guards are dispatched in the same way.



MAP PATH

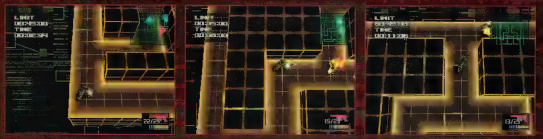
Easy in Time Attack, and more fraught than landing in an arctic enemy encampment with a frozen water pistol in Gun Shooting, our operatives tried on many occasions to perfect immediate SOCOM aim and fire. The results are worth your continuing perseverance, as you'll become extremely adept at Guard disposal once the real mission starts. Achieve this by turning to face the direction as you begin to auto-aim. This is also the first time you get to shoot down two Guards patrolling the same area within a second. Finally, if ever you need to reload instantly during a VR Training exercise (most probably during the horrific Survival Mission), simply press R2, pause the game for a split second and let go. Your rounds are reloaded without you missing a beat.

TIME ATTACK



[CLEAR TIME: 8:41] Sometimes the most direct route isn't always the quickest. From your starting position, move immediately left and corner skim the first turn (**Point A**), heading upwards to the top left portion of the area. Once heading there, prepare to corner skim again, this time heading right. There's an approaching Guard, but with speed and another corner skim, you'll be able to dodge the Guard's line of sight. Make your turn as you hit **Point B**. From here, plan a downward diagonal run, heading right ever so slightly. You'll hit the middle crossroads of the level with none of the Guards anywhere near you. This is a perfect opportunity to corner skim the last two corners and line yourself up for the exit. This level is extremely straightforward. You should have corner skimming completely dialed after obtaining the 8:41 record time.

GUN SHOOTING



An almost full clip of bullets (10) should be available after completing this level.

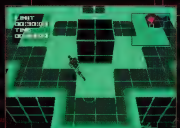
[CLEAR TIME: 10:81] Five Guards in two corners to kill. Head left and down to **Point C**. Aim to the right and take down the Guard from extremely far away. You should turn and fire immediately upon achieving a lock. Then flip 90° to your left, facing straight up, and kill the Guard walking down to you. Now backtrack (corner skimming expertly) to **Point D**. Note that you should be in the upper tiled area near the wall. As you reach here, take down two Guards almost simultaneously (see middle picture). Now skim the corners, running up to **Point E** and executing the last Guard in a diagonal but well-placed burst. This is the only time your auto-aiming isn't instantaneous. Finish by weaving to the exit in the same vein as Time Attack.

MAP 05

MAP DATA

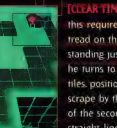
The first (and only) VR Training level to include a green, (or yellow) echoing, metallic floor that attracts any Guard within earshot. this tests your sharpshooting to the max. Utilize your radar in Gun Shooting to check suspicious Guards and strike them down with precision bullet after precision bullet. Firing off screen is a chore to be perfected here. A lightning aim and the ability to shoot off a burst of three bullets, step forward, move, turn, aim and shoot all within a second is in order, and tall work indeed. Time Attack operatives have it a bit easier; they must perfect a long distance, diagonally straight dash instead.

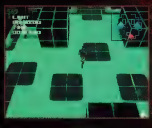
TIME ATTACK



The angle of your dash around the first box makes or breaks your run.

[CLEAR TIME: 5.36] A sprint to the finish is order for this stage, and this requires three simple joypad moves to pull off. The first is to tread on the first green set of four tiles. The noise alerts the Guard standing just behind the black block above you. Run to the left and he turns to the right, and vice versa. When you tread on the green tiles, position yourself so you're running diagonally up to the left and scrape by the corner of the block (**Point A**). Once in the crosshair of the second green tile you stand on (**Point B**), make a diagonally straight line from **Point B** to the exit. You'll glance off the second corner of the block and with any luck you should pass over **Point C** on your way to the goal. If you straighten and run directly upwards when you near the vortex, you may have been overcutting your route or wasting precious time. You can still hit the second corner (rather than glance it) and land a reasonable time.





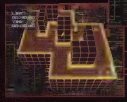
GUN SHOOTING

[CLEAR TIME: 6.44] Those still having problems with auto aiming should perhaps try a different strategy here, as the perfect way to take down the Guards and leave the level involves precision positioning and auto aiming off the scale (and the screen). Start by running to **Point D** and aiming directly upwards. After three shots, a Guard falls. Then move to **Point E** and aim up and right at a 45° angle. Instant lock-on is needed to plant three bullets into a second soldier. Then move to **Point F** (screenshot 2) and take down the nearest Guard before he spots you. Then with lightning reflexes and lock-on, dash to **Point G** (screenshot 3), swinging round to face down and left as you reach there, and plug the final Guard off-screen. From here a run straight to the goal is needed to secure a clear time of under seven seconds. End the event with eight bullets left.

Firing at angles is a must!

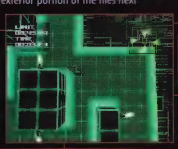
TIME ATTACK

The act of corner skimming should be second nature to you. However, this is the way to approach this level in Time Attack mode. Now you must run in more circular arcs, still hugging the corners on the way, but moving at a greater angle than before. The reason is due to surveillance Cameras installed on almost every wall. Time Attack operatives need not worry about Guards (there aren't any), and instead should push the envelope of running adjacent to a Camera's line of sight. Smooth, continuous motions are a must here. Gun Shooting assassins, however, must contend with Guards and Cameras. A mixture of locking on, shooting around corners and speed will see you through.



TIME ATTACK

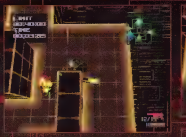
[CLEAR TIME: 6:48] No Guard dodging, no waiting or hiding, just a smooth turning run that scrapes just outside the Cameras' lines of sight. This requires an accurate aim of your analog pad and excellent judgement of the imaginary boundaries (i.e., the camera's view). Start by executing a wide arc to the left around the first Camera at **Point A**. Diagonally run in a straight line to **Point B**, and then dash under the second Camera, taking a line just inside the exterior portion of the tiles next to the left wall and third camera (the path is shown well in screenshot three). Run too near the line between the tiles and the second camera spots you. Run too near the left wall and you'll lose valuable time. Commence your final turn to the left at **Point C**, arcing round to the middle groove between the tiles and into the exit vortex. Tighten your arcing turns to shave milliseconds off your time.

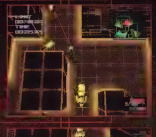


This exact path dodges the left vision of the lower Camera and the entire vision of the upper Camera.

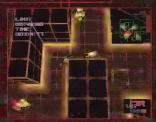
GUN SHOOTING

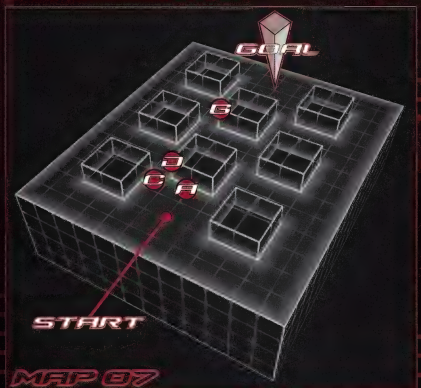
[CLEAR TIME: 8:24] Actually waiting before you initially shoot is the plan here. Run to the left wall, scooting upwards until you reach **Point D**. After a split-second pause (to wait for the Guard to pass) run to **Point E**, turn to the lower left and gun down the Guard in the back. Now move up to **Point G** and down to the Guard incoming from the top. The top Guard won't have disappeared when you run to **Point F**. Auto aim for a split second (wait for the Guard) and shoot the final Guard in the lower left. Finally turn and run up, avoiding the two Camera sensors, then turning left in a wide arch to the exit. Finish the level after the last Guard kill in exactly the same way as you did in Time Attack. The only real problem (apart from hitting the Guards in general in the time allowed) is chipping wall pieces off with your bullets as you kill Guards one and two. End the stealth takedowns with six bullets.





Watch how quickly Guards fall. In two of the screenshots, the previous Guard hasn't even disappeared and the next is being shot!

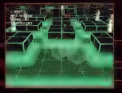


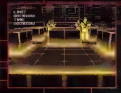


MAP 07

MAP DATA

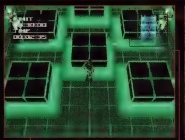
Short but filled with Guards, this level has you polishing your ducking, crawling and raising skills. This is vital in the real mission, so it is well worth perfecting in the Force 21 VR laboratories. However, perfecting Time Attack takes a lot more skill than previous levels, as there are many time-based problems to impede your progress. Note the points on the map and judge whether you're reaching these areas before ducking or standing. Glancing off a corner while crawling stalls you for longer than if you were running. Keep moving the entire time in Time Attack. However, Gun Shooting does not employ firing while running. Spinning on the spot and quickly locating enemies is the plan here. Finally, note that in Time Attack, Guards can still see you if you enter their line of sight before they turn away completely.

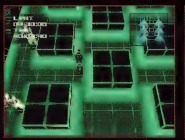


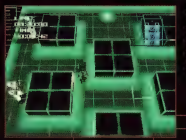


TIME ATTACK

[CLEAR TIME: 7:15] This level may teach you the rudiments of crawling under Guard lookouts, but you only need to get on your hands and knees once during Time Attack mode. Run directly up to the middle block (**Point A**). The Guards turn to face down around every two seconds, and cannot see you even when they face in if you're in the middle tiled groove. Just under two seconds into the level (0:01:50, the Guards turn to look down, at which point you must run around the corner and up as far as you can (**Point B**). Continue your move forward by ducking and crawling in one fluid motion as the Guards face inward again at around 0:03:50. Then duck and crawl, rising at the earliest moment possible to dash for the exit and claim the best time.



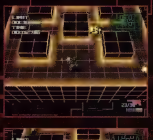




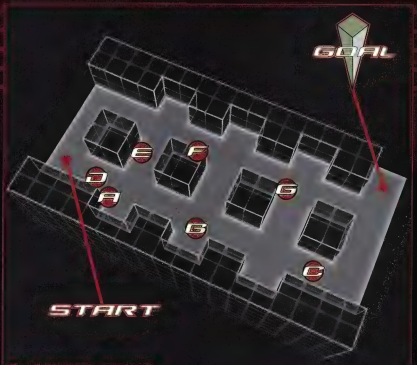
The first stand and run is difficult. Move directly up, and do not hit any blocks or corners.

GUN SHOOTING

[CLEAR TIME: 6:10] From your starting position, flick your lock on and target the Guard ahead and slightly to the right for an instant death. Immediately turn right and kill the Guard, before swinging around and taking down the soldier on the left. Three Guards down without even moving from the **Start**! Shuffling ever so slightly right after the first kill avoids being discovered by the Guard on the left. Next, move to the inner edge of the low left-hand block and move up to **Point C**. Pause and lock your SOCOM at a 45° angle up and left. Disable the Guard, then switch to a 45° angle up and right (perhaps a little lower) and kill the Guard coming in from the right. For your final Guard takedown, move up to **Point D**, switching back to a 30° angle up and left for a final Guard takedown. Then run using exactly the same route as the Time Attack (assuming you headed left in the beginning) and reach the goal.



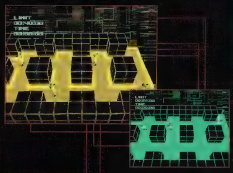
The Radar becomes extremely useful, as you'll be gunning Guards down on the edge of your Radar vision.



MAP 03

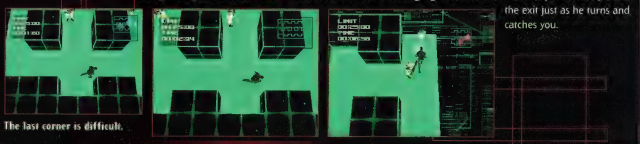
MAP DATA

A blizzard shows just how the Guards become alerted at the sight of footprints. In your Training, learn to knock on a wall, run the opposite way to the direction the Guard goes, and check how fast a soldier moves when tracking footprints. However, there's no time to create trails for troopers in Time Attack. Instead, you must learn the very limits of the Guard's line of sight, and take a corner with precision enough to brush past the final soldier. Gun Shooting has you finally perfecting the run-and-gun firing while on the move, and utilizing the corner skim.



TIME ATTACK

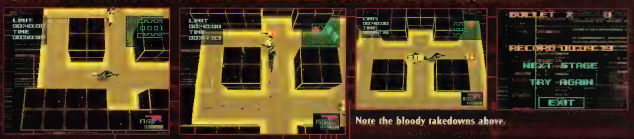
[CLEAR TIME: 6:46] Forgetting any thoughts of allowing Guards to follow footprints or knocking on walls to attract them, a good-old fashioned dash to the goal is in order here. From your starting position, head diagonally to the right (and down just a little) so your run takes you just beneath the line of sight of the first Guard (**Point A**). Too far down and you'll hit the jutting blocks and lose time. Too far up and you'll be spotted. Try straddling the Guard's perimeter line of sight. Then take a slight upwards slant, running in a straight line under the second Guard (who won't spot you, just your footprints), past **Point B** in a long, straight, diagonal line to **Point C**. Then corner skim, running right behind the final trooper so that you hit the exit just as he turns and catches you.



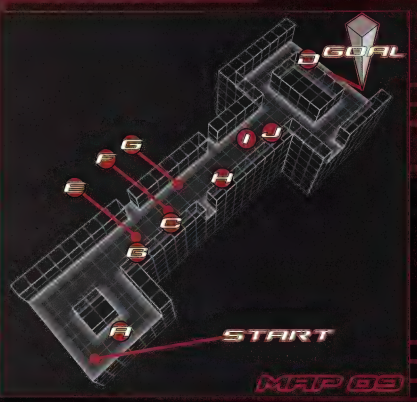
The last corner is difficult.

GUN SHOOTING

[CLEAR TIME: 4:79] Four Guards to kill in a total time of under five seconds. For this, you'll need to run while firing for all these kills and never pause. This is very difficult to accomplish, as you must corner skim three blocks to achieve maximum distance. Start by running directly right, planning three bullets into the Guard off-screen from **Point D** (note these points are when you must start firing!). As you round the corner, take the second Guard down before he even has a chance to turn. You'll be executing him at extremely close quarters (**Point E**). After corner skimming right while aiming up at your next target, take him down while running past **Point F**. You must continue running and firing to the right for the final Guard, who falls after you start picking at him from **Point G**. Then, without pausing, corner skim up to the top right corner, and wait for a second for the vortex to appear.



Note the bloody takedowns above.

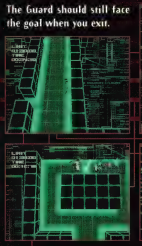


MAP DATA

A long, straight corridor with many places to hide and knock in Training. Learn to knock on a wall, run to an alcove and wait for a Guard to pass before moving on. However, there are no such luxuries in Time Attack, in which the most difficult move is running behind a Guard as he walks to investigate a noise. Too close to his back and he'll feel and see you pass. Gun Shooting is getting really out of hand, as you ceaselessly switch from standing and firing to gunning on the run. Positioning yourself exactly and locking-on in milliseconds is also required, as is finishing the level with a full clip of bullets (12).

TIME ATTACK

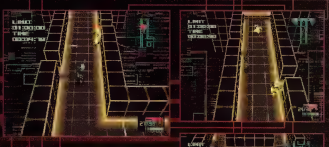
The Guard should still face the goal when you exit.



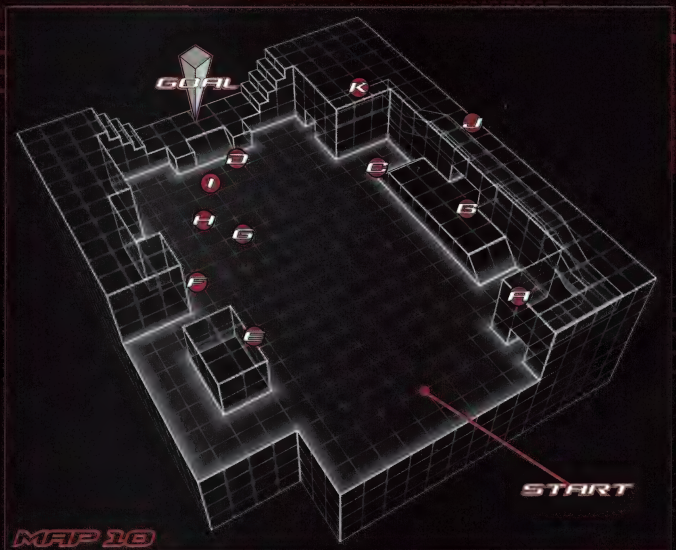
(CLEAR TIME: 12:70) Running straight up and taking a diagonal path to the left (starting from **Point A**) so you almost graze the sides of two corners, hug the right-hand wall (**Point B**) and stop about two tiles down (**Point C**) from the small alcove on the right side. Knock once to attract the Guard from his position further up on the left, and then run up and left, behind the Guard as he moves to the middle of the path. From here, scoot up, heading left through two more corners and round the left side of the large block at the top of the level. Wait for the Guard to turn away from you (there's little in the way of anticipation so time it so that you round the corner as the Guard is about to turn; your timing needs to be perfect), and then run to **Point D**, around the top of the Guard and to the goal just before he swivels round to catch you. To receive the best time here, you can get a little sloppy earlier in the level, as long as you reach the area prior to **Point D** by around 11:35:00 to 11:40:00.

GUN SHOOTING

(CLEAR TIME: 11:96) A spot of stationary and running shooting is in order here. Start by corner skimming the first section as described above. However, when you reach **Point B**, hug the wall and tap it. The Guard in the right alcove steps out, so move to **Point E**, stand and fire at him. Then run straight up to **Point F**, running and firing before moving diagonally to the left wall (**Point G**) and taking down another Genome clone. You'll have stopped firing two tiles further up, after which you need to run directly to **Point H**, aim up, and kill another soldier. Run to **Point I**, pause, and aim to the left corner above you, peppering yet another Guard, before finally shifting to **Point J** and corner shooting the final trooper. After this masterpiece of takedown tactics, corner skim to the right, moving along the right side of the large block to the central exit.



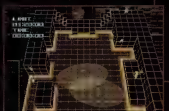
All the Guards are alerted to noise in this level, and you must kill each one before they see you. Mix running and standing gunfire.

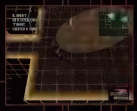


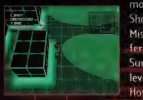
MAP 10

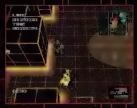
MAP DATA

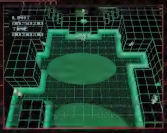
Combining Guards, Cameras and searchlights into one large arena of death zone 10 also features a long tunnel to familiarize yourself with the ventilation system present on the Shadow Moses Island. Here you'll discover that a wide expansive area is a difficult area to secure. Regarding Time Attack, you can also drop off the ramp after throwing the Guard and use analog control to curve your diagonal runs to maximize your time even more. Note that the tactics for the Gun Shooting mode can be used in the Survival Mission, but some of the tactics are slightly different. As the first Guard always drops ammunition (the *pre requisite* of the Survival Mission), you need to take this before completing the remainder of the level. Most Gun Shooting strategies work, but you'll be pausing a little more often. However, the skills you should have perfected (wall tapping, corner skimming, shooting and reloading on the fly, running diagonally, corner shooting and Guard flipping) should not only help with the Survival Mission, but prove invaluable for the operation to come. All the techniques here do not raise the alarm, and can be used in your forthcoming mission with confidence... and, of course, stealth.



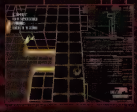




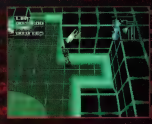


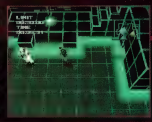


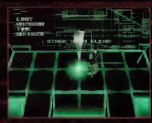
You've been spotted! Avoid the searchlights entirely!



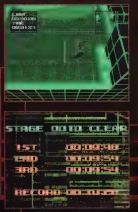
[CLEAR TIME: 9:48] Cunningly avoiding the entire left side of the arena, your dash to the goal involves flipping a Guard and avoiding one camera only. Previously, you may have attempted to crawl through the level using the tunnel directly to the right of your starting position. However, you have a time limit and crawling isn't nearly as quick as confusing a Guard with a tumble and running for the exit. To maximize your time, sprint diagonally right and up from the start to **Point A** and wait for the Guard looking down on the raised platform to turn and face the left. After a miniscule pause, run up to the Guard as he's turning. Run in too soon and he'll spot you. Again, grab the Guard from the earliest point possible (**Point B**), throw him over your shoulder and continue running. When you reach the ramp (**Point C**), make a diagonal run for the corner next to the exit ramp (**Point D**). Run near to the corner with the camera bolted too it, but don't dash too close to the central arena area or the Camera spots you. Once at **Point D**, you'll pass a Guard facing down, up the short ramp and to the exit. Simple stuff. The timing of the Guard rush and the distance you throw the Guard from are the two most important points to remember.

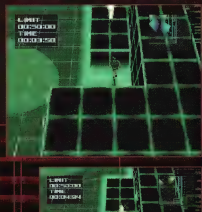


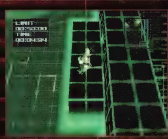




The screenshots above show a darting diagonal dash up and left to the small ramp at the top. Watch that camera!

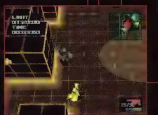


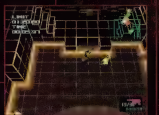


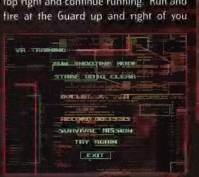


Grabbing the Guard so he is actually "sucked" a little way into your arms before the flip is the skill that needs to be perfected here.

[CLEAR TIME: 13:93] Simply outrageously accurate aiming and running while gunning is in order. From your drop point, run with the SOCOM ready diagonally up and left to the small block. Keep moving, plugging the first Guard straight ahead at **Point E** (as he walks forward facing right, your last shot fired from the gun should hit almost inside his head) before running up and slightly left, keeping that position when executing the second Guard in the alcove at **Point F**. After this, switch to the right while on the move, moving across to **Point G** before turning and aiming at the Guard at a 45° angle to the top right. Now execute a little bit of deft maneuvering, shifting left and pointing to the top left at a 45° angle and running to **Point H** where you switch to a 45° angle to the top right and continue running. Run and fire at the Guard up and right of you (walking down the stairs) at **Point I**, then sprint down to **Point J**, corner skimming as you go. This is the first time you stop. Face straight down, wait a split second for the lock on and gun the sleeping Guard in the bottom right corner. Move back, heading to **Point K** and turning to a 45° angle down and left. Pick off the Guard on the ground from this vantage point, and corner skim to the goal!







Note that you cannot even see the sleeping Guard on the radar screen when you shoot him. You must rely on memory. The shot above demonstrates a Guard takedown from high and is very difficult to achieve.

CARGO DOCK

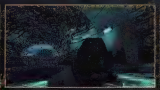
SEEK GREATER ELEVATION

Your first encounter with the terrorist force! Locate Rations, wait for the elevator, and ascend to the base exterior. Perfect your Guard-takedown techniques here.

get item!

ITEM 01. RATIONS
ITEM 02. RATIONS
ITEM 03. RATIONS

MAP 1 - MAIN AREA

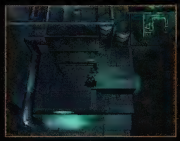


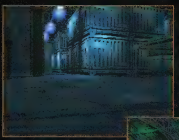
MISSION OBJECTIVE: FOLLOW THE TRENCHCOATED RENEGADE!

Be advised that the water you've emerged from is extremely cold. Try not to submerge yourself again in its icy depths, as this could lead to sneezing and eventual hypothermia. You'll have noted a figure in a brown trench coat ascending the elevator. He has stated that he's about to "swat down some bothersome flies." We're hoping he isn't referring to the two F-16s we've sent on a recon mission. We're identifying the individual from our renegade files at the moment. Expect the details shortly once a positive identification has been made.

As you dry off, view the surrounding cavern. A criss-crossing lattice of metal supports prevents a rock fall, but is also infested with brown Alaskan field mice. Note the four main sets of storage boxes that lead to a naturally stealth-based environment. Two guards clad in snow camo-gear are currently patrolling, and must be avoided or executed with the maximum of caution. Once you've reached elevator number 31, gain entry to the bases main entrance, and remove the rest of your scuba gear. Be careful Solid Snake, we're all counting on you!

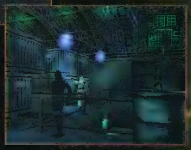
EMERGING FROM THE WATER... Check your map thoroughly before commencing this infiltration of the Cargo Dock. After removing your flippers and quickly viewing your surroundings, run to the left side of the water filtration tank, duck and crawl under the pipe leading along the left wall (**Point A**). We've checked with vermin control, and the brown mice you'll see scurrying along here (and the ceiling supports) are harmless. They do not bite. You may also elect to crawl under the filtration unit itself, but this is slower (see **Techfile 1** for additional information). Once under the pipe, stand up and walk to the railing by the water to your right, just above the barrels. The first guard you'll spot will not notice you, providing you check his line of sight. Now turn your attention to the other guard.



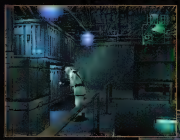


Use your scope to check out the surrounding area. This gives you your first opportunity to zoom in close to the soldiers and study their mannerisms.

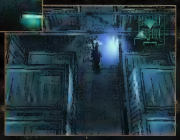
Don't worry about getting dirty! On your knees and crawl under the metal unit, soldier! Underneath the container is another ideal spot to use the scope. Just don't hide under there when guards are in pursuit, or you'll receive a Frag Grenade to the face...

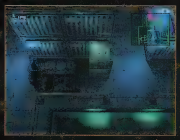


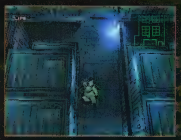
GENOME EXECUTION... By now, the second Genome trooper should have looked to the water, sneezed and turned around to begin his walk between the two sets of storage crates to the central junction of the level. As he begins his walk forward, run around the railing while dodging the puddle of water, around the small box, and grab the soldier from behind (**Point B**). Execute a strangle hold with extreme haste. Once you've broken his neck, the thudding sound of the guard hitting the floor alerts the trooper guarding the left portion of the level. As he moves to the middle of the bay to check the noise, backtrack around, past the puddle (without splashing) and around the crate in a clockwise formation to strangle him from behind.



This guard is your first live target on your mission. This will be a test of all your training. Take him out without raising the alarm!

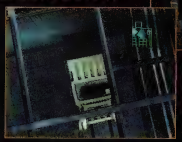






RATIONS STOCK UP... You should now have around a minute until the elevator lowers and the third guard appears. Should you have less than two Rations, now is the time to locate and stock up on these items (see **Techfile 3**). Either of the two guards may have dropped Rations, and you can only carry two Rations, so collect accordingly. If you've taken damage (which is doubtful if you've strangled the guards from behind), expend a Ration and fill up. Note that gamers playing on Extreme difficulty will nonce a small change...

Avoiding Guards and procuring Rations are your main objectives here. Note that players following this walkthrough should have no more Guards to take down...

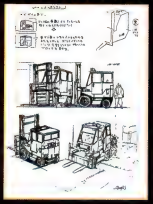


The forklift vehicle hides a Ration, and also provides ample room to hide. Note that the Guard in the screen shot to the right hasn't spotted Solid Snake.

VEHICLE PROFILE SPECIFICATIONS:

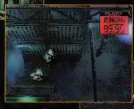
TUM ENGINE-POWERED FORKLIFT

Crew: *1* ***Torque:*** *Up to 140 SAE ft-lb. @ 1,600 RPM* ***Horsepower:*** *Up to 64 SAE HP @ 2,500 RPM* ***Load Capacities:*** *3,000 to 8,000 lb.* ***Acceleration:*** *0 to 33 feet in 4.3 seconds* ***Travel Speed:*** *Up to 12.1 m/ph* ***Lift Speed:*** *126.0 FPM loaded* ***Drawbar pull:*** *7,250 lb.*

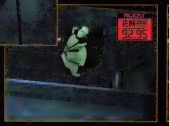


Manufacturers in Osaki, Japan have developed a diesel-fueled forklift that works in the sub-zero conditions of Shadow Moses Island. It is used extensively for loading and unloading shipments of arms and supplies to the base. Currently inoperative due to the ongoing crisis, this machine cannot be boarded, but remains an excellent structure to hide behind.

Getting caught in the searchlights will set off the alarm. Grab the grenades and run for cover! Getting caught in the searchlights...



Should your mission be a little more frantic than our walkthrough, remember to flee the area (**Techfile 2**) or stay and duke it out (**Techfile 4**).



IF YOU'VE ATTRACTED ATTENTION... By now you'll be engaging Guards at close quarters. You must strike with fists and feet only, and the only way to execute an enemy is by strangulation (all other combat techniques only stun the Guard). Genome therapy has also clouded these Guards' judgement. When you're spotted, Guards tend to follow you around crates rather than cutting you off, allowing you to run back behind them or escape. They also run at a slower rate.

CRAWL TECHNIQUES

Avoid confusion when crawling under the filtration unit next to the two barrels (and your starting point) by changing your joypad direction after the camera view changes. Should you be crawling under here and a guard spots you, flee the vicinity quickly. Guards drop grenades under here once they realize the threat. Note that you can duck while in first-person-perspective mode, and side-step as well.

Crawling under objects is the first technique you'll use while on the ground. For extra silence, we recommend this slow but sure way of keeping noise to a minimum.

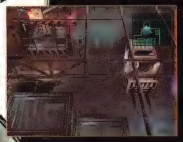
WATER TO YOUR ADVANTAGE

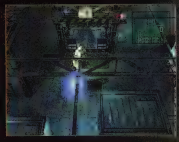
Warning! Be aware of unnecessary noise! The water puddles cause rippling splashes when trodden in, and will alert nearby guards to the possibility of an intruder. Should you be discovered, an easy way to avoid combat is to dive off the side of the dock. There are three locations: next to the dock below the air filtration units and in the middle of the dockfront where the railings stop. Once in the water, the soldiers become confused and resume their guard, allowing you to run underwater and up to the left steps again.

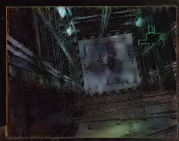
Note that there's three water puddles on this level to avoid.

Dive! Dive! Dive! There are many different positions to leap into the water from, but only in Alert or Evasion modes.

GAINING ELEVATION... At around one minute and 45 seconds into this mission (after the first set of credits has finished, or 45 seconds if you've already died and continued), a siren will sound, bathing the elevator area in a flashing red-tinged light. The lift is descending. Prior to this, you should have positioned yourself to the right of the elevator to snap the neck of the final guard just as he departs from the lift (**Point C**). From here, it is a simple matter of entering the lift and removing the remainder of your scuba gear. Also note that the Cargo Dock is the only area in the entire complex that you are unable to backtrack to – the area is sealed once you enter the Heliport. By now, you should have remembered the enhanced espionage techniques you used in VR Training, as they'll really come into play from now on. Get in there and give them hell!





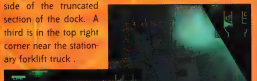


After the final Guard falls, step into the elevator. Note that the lift automatically rises once you're inside. However, if you're in combat with a Guard and you're both inside the lift, it ascends only when the Guard is thrown outside.

MISSION COMPLETE

LOCATE RATIONS

There are three Rations to collect. One is underwater, behind a box near to the steps you emerged from. A second is behind the second air filtration unit on the other side of the truncated section of the dock. A third is in the top right corner near the stationary forklift truck.



The most important item in your inventory. Food must take precedence over all other equipment!

OTHER MELEE STRATEGIES

To perform proficient neck breaking of the enemy, know the path of the guard in question, or else knock on a nearby wall or crate and run around behind the trooper as he investigates the noise. Aside from the strangulation execution, guards may be executed by their own kind if you've attracted a number of them. Strangle a guard, turn to face the second, and use the incapacitated guard as a shield. This human shield works for one burst of enemy gunfire only, and is only recommended for professional infiltrators. There are only three Guards patrolling this zone (two initial Guards, and a third appearing 95 seconds into your mission when the elevator descends); no reinforcements are called. Finally, be sure to check out Solid Snake's drowning death, complete with limb spasms, dual pad juddering and choking!

Snake's Alive? Amusing, but extremely hazardous to your health. This death must not be repeated... unless you're a sicko!

HELIPORT

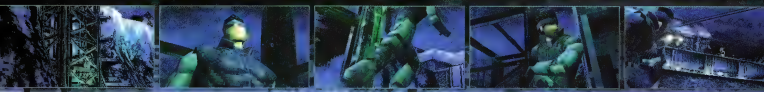
INFILTRATE ENEMY DUCTS!

Locate the necessary equipment and enter the facility through one of the two vents. Attempt to execute all the Genome soldiers without attracting attention.

get item!

- ITEM 01. RATIONS
- ITEM 02. CHAFF G.
- ITEM 03. STUN G.
- ITEM 04. SOCOM PISTOL
- ITEM 05. RATIONS

MAP 2a - MAIN AREA

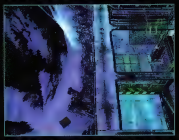


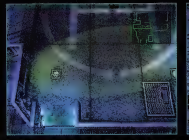
MISSION OBJECTIVE: GAIN ACCESS TO THE MAIN COMPOUND!

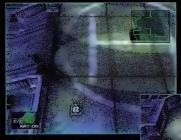
Weather satellites have located severe snowstorms moving in on your position. The commencement of the blizzard is now noticeable with flakes of snow falling from a brooding sky, so obtaining entry to the facility as soon as possible is necessary. Behind you is the Fox Archipelago and a long drop into the ocean. Headquarters has advised a stealth approach to gaining entry to the main compound. Notice that searchlights are operating in this area and the main entrance is unable to be breached, meaning one of two air filtration ducts must be entered. Their locations are shown, along with any items in the zone.

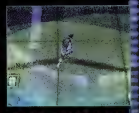
A total of three Snow camouflaged Genome soldiers are patrolling this sector, and they can call upon reinforcements once alerted. Your mission here is simple: secure the equipment and enter the base.

LET'S GET STARTED, SNAKE... You should have received your mission briefing from Commander Campbell. Please review the map data before continuing (**Map 2A**). From your starting position behind the crate, it would be wise to view the three guards and their routes throughout the area. Should you have incurred any health loss previously, head left and around the other side of the elevator to procure Rations (**Point A**). With two Rations in your item inventory, walk to the Helipad itself. Notice the box in the center of the Helipad; it contains three Chaff Grenades. Bypass the searchlights by waiting until they split apart, then hug the left railing (**Point B**) and run to the left ramp. Once the lights part again, grab the grenades, and return back again. Note the sweeping pattern of the searchlight beams. Be warned that should you enter the searchlight area, both lights sweep in on your location, alerted a couple of Genome Guards.



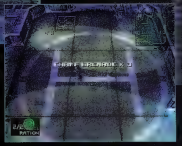


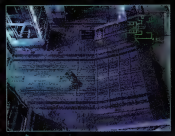




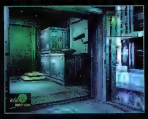
Getting caught in the searchlights will set off the alarm. Avoid this!

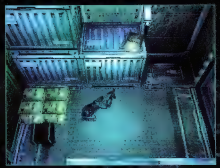
After the Rations near the cliff side, Snake keeps close to the railing and waits for the beams to come together before dashing to the left ramp. Wait until the beams are farthest apart before running for the Chaff. Use the line of the "H" to guide you to the Chaff Grenades and back again.





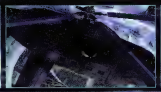
CAMERAS! STAY ALERT... From here, head directly left to the small storage chamber (**Point C** & **Map 2B**). Here you'll encounter a security camera (see **Tech File 41**). After noting its line-of-sight, dart underneath it and edge along the crates against the North wall, before running to the box of Stun Grenades lying in the Southwest corner. Return to the exit by the same method. An alternative way is to crawl along by the base of the crates, over the storage bags and to the Stun Grenades, retreating by the same method. Once you've cleared the room, head for the cargo truck just north of the helipad.



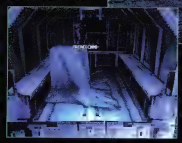


Stay close to the crates, especially if your radar is off.

MAP 2b



LOCATE THE SOCOM PISTOL... The M548 Full Tracked Cargo Carrier (**Point D**) is where you'll find your first small armament (**Map 2C**). Leap in the back of the truck and run around the tarpaulin and you'll locate a SOCOM Pistol. Only use the Pistol in dire emergencies, because without a silencer, the SOCOM gunfire attracts attention like a man daubed in yellow neon paint. You now have two opportunities to enter the facility, as you've now located all the necessary items in this zone, with the exception of the remaining Rations. Consult the map. This item is lying on the snow bank behind the third storage box (**Item 5**).



The screenshots note the easiest route to the truck. Leap aboard and take the pistol quickly!

MAP 2C

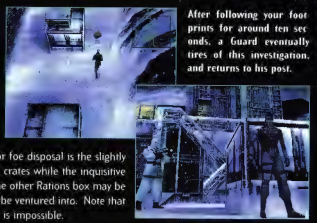
VEHICLE PROFILE SPECIFICATIONS:

M548 FULL TRACKED CARGO CARRIER

***Crew:** 2 **Length:** 6.06 m **Width:** 2.69 m **Height** 2.68 m **Ground Clearance:** 0.4 m **Weight, empty:** 6,425 kg **Engine:** Detroit Diesel Model 6V-53 6-Cylinder **Maximum Road Speed:** 67 km/h **Fuel Capacity:** 401 liters **Fording:** Amphibious with preparation **Armor:** None **NBC System:** No **Night Vision Equipment:** Yes (driver only)*

Recognizable from the five road wheels, idler rear, drive sprocket front and no track return rollers, the M548 Full Tracked Cargo Carrier was developed in the early 1960s as a cargo truck, but was later modified to carry a Surface to Air Missile Launcher (SAM). The thick tracks enable good traction on snow, and the rear flatbed has been canopied to cover the materials Fox Hound troops constantly transport around Shadow Moses Island. All manner of goods can await transportation if boxed correctly. The cargo trucks (inventory reports state that two other trucks are in use on the island) remain stationary for the duration of your mission, due to the current situation and poor weather conditions.

Footprints in the snow can alert the guards, so take extra care in this area (see Tech File 1).



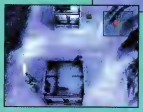
After following your footprints for around ten seconds, a Guard eventually tires of this investigation, and returns to his post.

TAKING GUARDS DOWN ALONG THE SNOW BANK... A prime area for foe disposal is the slightly raised ground where four cargo boxes are located. A simple run around the crates while the inquisitive Guard follows your footprints allows you to swiftly execute him. From here, the other Rations box may be taken, and the stairway to the balcony (**Point E**, the preferred level exit) may be ventured into. Note that dragging the Guard by his throat and throwing him over the cliff to the south is impossible.

SECURE THE LANDING ZONE!

Note that you can easily dispatch one of the guards by creating footprints in the snowbank for him to follow. As the guard investigates, sneak behind him to perform an ambush and execution. Those adept at guard disposal may receive an additional Rations item for their enhanced strangulation or shooting skills. These item drops occur after a particularly well thought out or quick take-down.

The screenshot above shows the optimum position for a Guard take-down. Tap on the crate to attract his attention.



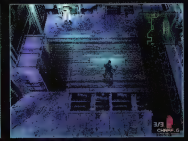
Once a Guard has seen your footprints, he reacts accordingly, exclaiming his curiosity.

GRENADE FLUSHING

Also be aware that the crawling space beneath the tracked truck (and the ducts) is an excellent way to view your surroundings from a previously unseen vantage point, but also an easy murder hole to die in. Should you be spotted crawling into these spaces, Genome guards will flush you out with Fragmentation Grenades, so take extreme precautions, as the Grenades can kill you outright, and even crawling away from a Grenade causes immense splash damage.

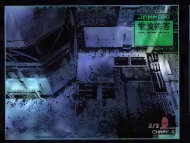
Grenade! Snake must backtrack or face severe damage or even death from the resulting explosion. Being discovered under an object or inside a truck is the only time a Guard will use a Frag Grenade.

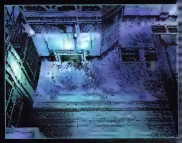
GROUND LEVEL ENTRY POINT... Gaining entry to the ground level entry point (or Check) involves the use of a Chaff Grenade. Assuming the Guard next to the grating is still sleeping, move to the storage crate next to the west wall and ready yourself with a Chaff Grenade. Throw the grenade, tap the crate to waken the guard, then head down and across to the truck, then up and around to the grating. The guard investigates the noise by walking down to your location, by which time you should have moved up and around the left side of the truck, and into the duct.



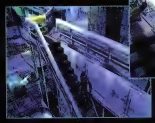
Sleeping Guards are notoriously easy to sneak up on, providing you have the necessary item for the job...

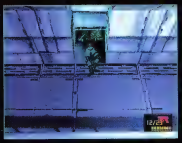
The easiest way to infiltrate the base is shown in the sequence above. Note that crates make excellent hiding places from pursuing Guards while in Evasion Mode. However, crates are excellent places for the enemy to ambush you (see Tech File 31)...





SECONDARY ENTRANCE... Choosing the duct entrance on the balcony requires a little more skill and patience. Locate the position of the guard patrolling the storage boxes and snowbank. Now execute or avoid him, before pressing yourself against the north wall just under the security camera. As the camera sweeps to face the truck, run quickly up the first flight of stairs, then swing round and check the position of the balcony guard. Should he be nearby, hug the inner stair rail and creep up to strangle or avoid the soldier. Once on the balcony, there is a hiding place in dark corner (where you can observe the entire exterior and ledge). Head directly to the second alcove in the main inner wall, an open duct entrance allows you to infiltrate the complex.





For either vent shaft entrance point, you are greeted with a short cut scene showing Snake entering the duct.

MISSION COMPLETE

OUT OF SIGHT - OUT OF DANGER

Locate safe structures to hide behind. Areas such as the storage containers, scaffolding and the side of the truck are considered safe. Areas such as the stairwell and railings near to the Helipad are considered unsafe due to constant monitoring from guard patrols and wall-mounted, close-circuit cameras.

Use a combination of footprints or tapping on the metal crates to alert the guards. Sneak behind them and strike!

Note that Cameras and Guards have greater vision on the Hard and Extreme difficulty modes.

CANDID CAMERA

Security cameras are located in numerous areas throughout the entire building complex, and include three cameras in this zone. Signified by a yellow radar field of vision, the camera sweeps left and right. The camera's vision may be narrow, but the security system responds to an intruder almost instantaneously. Expect a guard at your location in a maximum of three seconds after you trigger a camera's sensor (the camera's light turns from green to red to yellow in Evasion mode). The camera has a blind spot of around 500 cm directly underneath it, allowing an operative to slide beneath without attracting attention. Finally, more powerful explosive weapons are needed to destroy these sensors, such as C-4 or missiles.

VENT SHAFTS

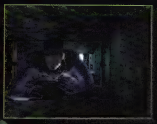
CRAWL TO THE BASE INTERIOR

You are restricted to crawling in this section. Venture through the ducts while eavesdropping on Guard conversations, and gain entry to the tank assembly and rearming bay.

MISSION OBJECTIVE: SCRAMBLE TO THE TANK HANGAR

Excellent progress Snake, but let's not get complacent here - the mission is far from over. Any claustrophobic tendencies must be overcome, as you've got to crawl along one of two ventilation shafts to reach the previously impenetrable Hangar. The choices you made in the Heliport influence the environment you'll be crawling through, so we'll cover the shorter but more hazardous lower ventilation duct first. After this, the preferred upper ventilation shaft, complete with numerous views of the Tank Hangar's secured rooms, shall be discussed.

TAKING THE LEFT VENT... Drag yourself in from the cold and press on up to a T-junction (**Point A**). Headquarters has deemed the right direction preferable, but investigate the left route first. Edge along before looking at the duct grating on the right (**Point B**). This lattice shaped grate is unable to be breached without blowtorch equipment, but the view provides you with vital information on the Hangar. At the end of the shaft is the Rations box you saw earlier. Take it if needed, then check the second sealed grating (**Point C**). You'll see the catwalk steps, an elevator, an Abrams tank, and you may witness either Guard chatter concerning a security breach of an east side door, or (if you've alerted Guards previously in this mission) the mention of a door and an intruder. Watch yourself soldier, the enemy could be homing in on your location!



The ducts are dark, dank and dreary. Remember to switch to first person view when looking through a grate for a more panoramic view.

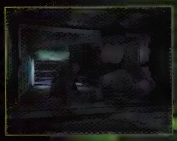
get item!

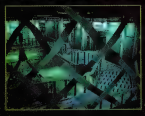
ITEM 01. RATIONS

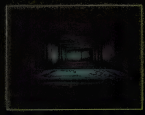
ITEM 02. RATIONS

FOLLOWING VERMIN... Head back to the junction and head straight, following a pack of three startled mice through a submerged section (**Point D**), winding along to another grating (**Point E**), this one allowing you to view the lower right area of the Hangar. Notice the second Abrams tank awaiting final turret construction. Further down the long duct, the mice scurry around to the left, leading you to the only open grating on the ground floor. Check the nearby Guard's position before emerging into the Hangar.

THE ROOF VENT ROUTE... Perhaps of greater value to a stealth infiltrator is the upper duct route. Engage Master Miller in conversation and head down the shaft. A Grate (**Point A**) enables you to view a turretless tank being constructed. You can also check out most of the catwalk from this vantage point. Continue until you reach the floor grating (**Point B**). Two Guards are discussing the ongoing situation of moving DARPA chief Anderson to a first floor cell with an unknown "woman," or (if you've alerted Guards previously in this mission) a startled conversation about unlocked doors and another intruder using stealth camouflage!



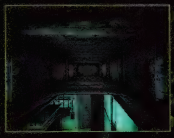




We're currently checking on the possibility of other sources infiltrating the base, but, for now, continue your mission.

MAP 3b

VIEWING THROUGH THE VENTS... Continue on until a grating on the right side (**Point C**) provides a vantage point to a storage room filled with tank shells and a camera. We've checked with the compound blueprints and this area holds the Thermal Goggles. Reach them from the Hangar. Keep moving on until you reach a second grate on the right (**Point D**). This looks out on a room adjacent to the previous one, and contains computer equipment. Now continue along the duct, past the exit beneath you (**Point E**) to the Rations, then return to the open grating. This leads to a ladder on the catwalk of the Hangar. Press your action button (Circle) and descend the metal rungs. Now listen for a call from Roy concerning the exit to this next area of the enemy encampment, the elevator.



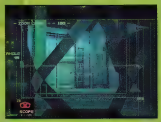
Note the entrance to the Hangar below (screenshot left), and the Rations ahead. Secure the Rations first.

CHOOSING THE RIGHT DUCT

It is recommended to crawl through the upper ventilation shaft for optimum tactical strategy. Aside from the fact that the mice-infested lower duct takes you through water, it also involves retracing your steps once (and interacting with vermin). The favorable route is the upper duct simply because of the numerous superior views of the hangar, coupled with the quick and direct route. From your lofty perch, the entire catwalk can be seen and studied, the three security cameras can be located, plus the Guards counted and patrol routes memorized. Whatever your decision, Master Miller contacts you through the ether to offer general survival tactics, whatever path you take. He looks slightly different from the Fox-Hound operations photographs you've seen in the past. Almost younger... The Alaskan air must be doing wonders for his vitality. For the introductory conversation in the lower shaft, he provides Field Mice survival tactics. Utilize Miller's expertise whenever you can.

SCOPE THE HANGAR

Once viewing the Hangar base from the safety of the ventilation shaft, you are able to utilize the Scope and check out a number of important pieces of information on the Hangar. Scope out the Guard patrol routes, locate the elevator, the huge security exit for the tanks, the catwalk and other storage rooms nearby. Do not underestimate the value of this piece of binocular equipment.



TANK HANGAR

LOCATE ELEVATOR TO BASEMENT

Beware of increasingly vigilant Genome Guards! Negotiate the catwalk, dispatch the dual Guard threat and rendezvous at the exit elevator. Additionally, locate Thermal imaging equipment.

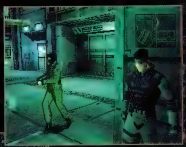
MAP 4a - MAIN AREA

FOX HOUND BRIEFING: INFILTRATE LIFT TO SUB BASEMENTS

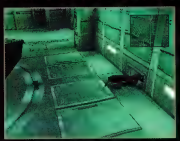
Whether you're clambering down from the upper duct or emerging from the lower ventilation shaft, your previous vantage points should make you much more aware of your surroundings than the first time you entered the Heliport zone. Headquarters has been pouring over these blueprints, and have not surprisingly concluded that this Hangar houses the Shadow Moses Island's stockpile of tank parts and ammunition, as well as housing the heavily armored combat vehicles. We're currently downloading a profile of the Abrams tank... update to come.

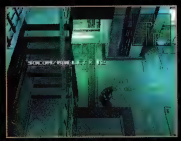
For now, inspect the Hangar closely, learn the sweeping patterns of the security cameras and ensure vigilance at all times - these Genome Guards are more intelligent and alert than those previously encountered. Finally, note that you'll return here later into your mission to unlock the security doors that cannot be breached at the moment (see page 76). Tactics remain the same, but the number of Guards patrolling changes from two to four (a third on the catwalk, and another sleeping in the top right room of the lower courtyard).

EMERGING FROM THE LOWER VENT... Those of you entering this hangar from the lower duct have a little more work to accomplish. An easy way to exit would be to simply run directly for the elevator, stopping to view the tank exit doors (**Point A**) that remain firmly locked and to pick up the SOCOM bullets nestled behind the catwalk stairs. This is not recommended, as a vital piece of stealth equipment is available to you in this area. Unfortunately, you must venture up the catwalk to retrieve it. This means negotiating the camera at the top of the steps (**Point B**) and weaving your way around to the open storage chamber the first room you'll encounter on your right after crossing the catwalk (**Point C**). In here is a security camera that can be disabled with a Chaff Grenade, or side-stepped under.



As you exit the lower duct, beware of Guards patrolling. The screenshot above shows just how close the elevator is to your starting position.



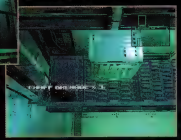


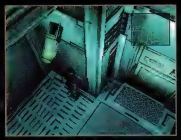
Crawling out of the duct when no Guards are near is the best plan by far. Note the location of the SOCOM bullets, and also check the best place to stand for a view of the Hangar.

MAP 46

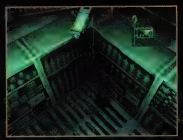
DESCENDING FROM THE UPPER SHAFT... Emerging from the upper duct means less backtracking is in order. Once safely down, Roy Campbell informs you of your necessary exit. Run to the left and collect the box of Chaff Grenades. Now work your way around the catwalk, avoiding the first security camera, and past the door with a security clearance of 2. Run into the open tank shell storage chamber (**Point C** – described above) and take the Thermal Goggles, then exit the room and check the Hangar from the chained parapet vantage point. This point is also an excellent place to launch Genome Guards into the air should you be discovered. Simply line yourself up with the Guard so that you're facing the chain, then punch or throw him over the side. Difficult but impressive.

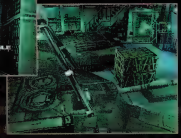
As you clamber down the rails, accept the Codec, then run left for Chaffs.



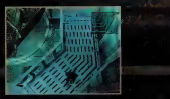


Scrambling the camera or employing side-wall stealth tactics... your choice!



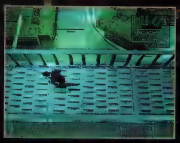


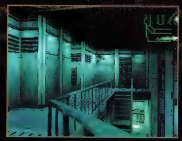
The same tactic of either Chaffing or stealth creeping is relevant here as well. It is vital you secure the Goggles here.

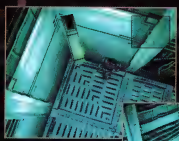


LOCKED OUT!

Should you fail to take the goggles, future combat becomes a little more fraught, as when you return to the Hangar, the storage room's doors have been fixed, and secured to Level 4 clearance. If you return here later into your mission with a Level 4 security card, and you've already picked up the goggles, SOCOM ammunition is available here. Otherwise, the goggles remain here. Finally, if you failed to pick up the SOCOM in the Heliport truck, the pistol appears here instead. For this reason, it is recommended to take the pistol at the Heliport.

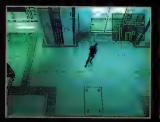






In the picture below, you can see a small area to the right of the camera where an excellent view of the level is available. (see Techfile 27).

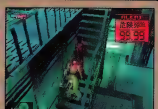
DASHING TO THE SERVICE ELEVATOR... With the goggles secured, run down and along the catwalk and around, past the security level 1 door and under the camera. Another good vantage point is the end of the catwalk, which is actually out of camera range (on the easiest setting). Locate the Guards, and either dispatch them or ignore them and run for the elevator. Clicking the action button (Circle) summons the elevator, and once inside, walk to the floor destination buttons and descend to Basement level 1. Your perspective automatically changes to view the buttons, while up and down selects the floor or opens the door if you wish to leave the elevator immediately. Press the action button (Circle) to travel to the floor in question, the B1 Holding Cells, where the DARPA Chief is believed to be.



MISSION COMPLETE

GROUND COMBAT HINTS

A high proportion of your time should be spent executing the two Guards patrolling the tanks. Use these Abrams tanks to hide behind (both to check a Guard's location, and to provide you with impressive viewpoints), before running behind an enemy and choking him to death. This is essential to your continued stealth mission. It is recommended to crush a Soldier's neck until you receive a SOCOM suppressor to silence your pistol. Finally, the Guards have a rather nasty ambush planned if they spot you attempting to hide under a tank. Once under the tank, you'll hear the sound of a Grenade hitting the floor behind you as the first Guard tries to flush you out. Should you try to crawl out the other end, you'll receive splash damage (area of effect damage) from the Grenade, and machine-gun fire from the second Guard who ambushes you at the other end. You have been warned.



The two pictures to the left show how vicious the Guards become if you're spotted crawling under a tank. Note the Guard arming the Grenade before throwing it. That's your blood in the second picture.

RETURN TO HANGAR

Exiting the Hangar by other means is covered later into this strategy, but be aware that when you return here, another Guard patrols the catwalk, as well as the two Guards on the lower level. This third soldier is located near the camera in the top right portion of the level. You'll also discover that one of the tanks (on the building bay) has disappeared. Turn to page 76 for further briefing instructions.

In this screenshot, there's no tank to be seen, and a Guard patrols the area above Solid Snake's position. He can be seen in the radar image.

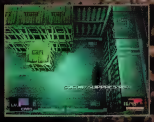
PERFECT CATWALK STALKING

Notice that some of platforms are made of lattice sheets of metal, meaning that your running can alert any Guards on the catwalk. Remedy this by crawling on these pieces of metal before sneaking up to engage a catwalk soldier in vicious hand-to-hand combat. Should you alert the camera in the top right portion of the catwalk, Guards will be summoned to this location within seconds (as in the case for the other two cameras). However, if you trigger the camera alarm sensor and then immediately switch to a first-person view of the entire catwalk, the Guards usually aren't so quick on their feet and none investigate the disturbance, allowing you time to evade the camera view.

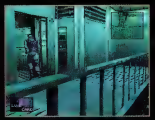
Crawl to avoid detection. Failure to keep quiet results in confrontation... with messy results!

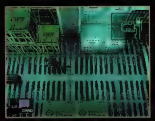
NEW ROOMS TO ACCESS... Aside from the room with the Thermal Goggles, three other chambers are eventually able to be opened, once the correct Security Clearance has been granted. Return to these after completing area 04.

GROUND FLOOR, TOP RIGHT LEVEL 1 SECURED ROOM... Located under the catwalk, this contains numerous tank shells and equipment. Despite the 'No Smoking' sign, cigarettes can be lit up in here. To the right, a guard stands sleeping with his back to you. If properly executed (by strangulation), he drops an item (usually SOCOM ammo). This careless trooper was attempting to guard a box containing a SOCOM suppressor.



MAP 4c





MAP 4d

CATWALK, TOP LEFT LEVEL 1 SECURED ROOM... After avoiding the camera sensor, enter this storage chamber and procure three Chaff Grenades plus a Cardboard Box labeled A. Notes on the use of this piece of equipment (for the uninitiated) are located in the sealed section.

get item!

ITEM 01.	SUPPRESSOR
ITEM 02.	C.BOX A
ITEM 03.	CHAFF G.
ITEM 04.	MINE DETECTOR
ITEM 05.	RATIONS

MAP 4e

CATWALK, TOP RIGHT LEVEL 2 SECURED ROOM... Slipping by the camera and soldier is the key to gaining entry to this area. Once inside, run past the three computers and locate the Mine Detector and Rations.

B1 HOLDING CELLS

LOCATE DARPA CHIEF ANDERSON

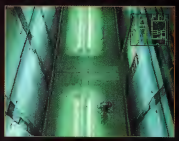
Liaise with the DARPA chief after infiltrating this area, and check for other prisoners. Dispatch any enemy threat with all necessary force.

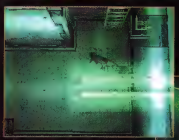
FOX HOUND BRIEFING: LEARN MORE ABOUT THE TERRORIST PLAN!

Your first port of call after descending from the Hangar are the Holding Cells. You may continue further down to Basement 2, but a number of key items and information needs to be obtained from this zone first. The squalid living conditions show that the two prisoners located in this area need to be rescued at the earliest opportunity. Initially, this area is unguarded, and remember to investigate all areas, as the air ducts become impenetrable later into the game.

Sweeping scans of this zone has uncovered three life forms, two of which are possible allies. Despite the lack of Guard activity, the most proficient way of infiltration is through the air ducts. Finally, note that you'll return to this section for a fleeting moment much later into the game. Note that at this time, machine-gun cameras will have been installed, thwarting your progress. For now however, your mission is clear: rescue the two hostages!

LOCATE A ROUTE TO CELLS... After a brief Codec moment with Mei Ling, your task becomes one of rescuing DARPA chief Anderson, confined to a prison cell somewhere in this level. After taking in the security door (**Point A** - the level 6 secured zone on the left leading to a torture chamber), just after you've stepped out of the elevator, and the level 1 door down the corridor on the right (**Point B**), head down and around to the right until you reach a metal ladder. Checking with Headquarters, this seems to be the only way to gain further knowledge of the level layout. However, before you continue, run to the foot of the ladder, turn right and scan the wall for a small duct opening at your feet. Procure the Rations as you see fit (or return to collect them later), then ascend the ladder.



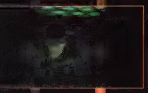


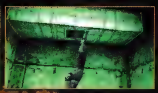
The picture above shows you where to crawl to procure the hidden Rations.

MAP 5a - MAIN AREA

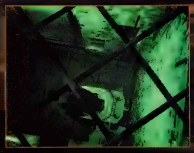
get item!

ITEM 01.	RATIONS
ITEM 02.	SOCOM AMMO
ITEM 03.	RATIONS
ITEM 04.	SOCOM AMMO
ITEM 05.	SOCOM AMMO





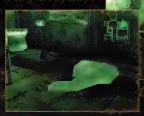
UP IN THE VENTS AGAIN... Once up and inside the duct, make a right and you'll uncover two grates. The first of these (**Point A**) allows you to eavesdrop on a rather unpleasant Restroom where a dejected Guard sits grumbling to himself. Central Intelligence has just analyzed his voice algorithms and informed us that this trooper is known as Johnny Sasaki. We're attempting to pull a file on this character. At the moment, consider him extremely dangerous! After pondering on the toilet, Johnny leaves. Continuing onwards, another ground grate (**Point B**) allows you to view a blue office chair and computer equipment. This is Johnny's office. Just beyond this grate is a box of SOCOM ammunition. Return and explore the alternate route. Another ground grate awaits you, and peering in, you'll see a woman exercising (**Point C**). The build and physical appearance fits the description of Meryl Silverburgh. We're checking statistics right now for an exact match. Continue on to the second grate (**CLEAR!**). What appears to be Donald Anderson, the DARPA chief, is sitting on a stained prison bed. Open the grate and gain contact with Anderson immediately!



The SOCOM ammo lies just beyond a ground grate where Johnny Sasaki's office can be viewed.

DARPA CHATTER... DARPA chief Donald Anderson looks rather haggard, with a dress shirt stained with blood. Anderson commences a long conversation regarding the terrorists, and it isn't long before you realize he knows little about the nuclear launch. However, it is now that the first information is given regarding a top secret experimental weapon, a massive joint venture between Armstech and DARPA called the Metal Gear Rex project. Suddenly, this mission has taken an even more hazardous turn. It also transpires that one of the two PAL passwords to launch the nuclear missiles has fallen into enemy hands; the task now is to locate a series of three keys to engage a safety lock. Anderson also reckons Baker is located somewhere in the second floor basement.

Anderson gives you a Level 1 Security Card before suddenly twitching and lurching about the cell. Anderson looks to be having a heart attack! Finally, he slumps to the floor, quite dead. With the ex-chief's Personal Area Network card, you've got to get out of this cell... after searching the room for items.

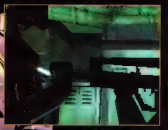


SUSPECT

Headquarters noted a couple of discrepancies in Donald Anderson's speech that may cause suspicion regarding his mental health. He called the terrorist attack a "revolution," which is a terrorist term not usually used ("one talks instead of a "rebellion"), and he waved away Johnny Sasaki as well... Maybe he suffered at the hands of the renegades and lost some of his sanity.

After the death of the DARPA chief, look under his bed. Here, you'll locate some Rations. You can view his squalid living conditions as well.

THE FIRST MERYL MEETING... Study the radar. You'll see movement and hear sounds of an altercation. That damned Johnny Sasaki better not be laying a hand on the woman! After the melee, the Guard runs past the cell door. (For a better look, switch to first person mode and view the action through the cell door slit) and unlocks it. As you exit, you'll be greeted by a FAMAS in the face. It seems the woman has beaten Sasaki senseless and disguised herself as a guard. After a slightly fraught chat (note that you'll pull out your SOCOM to combat the threat of the FAMAS if you have it. If you haven't picked up the SOCOM, you'll grab the end of the FAMAS instead), you and the "rookie" turn to face an onslaught of soldiers.



The left-hand screenshot shows what happens in the cut scene if you've not picked up the SOCOM...

GUARD SLAUGHTER... Three heavily armed Guards have been alerted to your presence. Load up your SOCOM if you have it (or grab one from the ground if you haven't found the pistol yet) and aim it at the trio of soldiers. Unload three shots into each Guard, in the same manner as you did in VR Training. Your partner chooses not to fire this time, as she's still taking the safety off her gun. However, she learns quickly: when the next trio of Guards burst in, they're unceremoniously mowed down by her. After this massacre, run up to the right of the door. This enables you to execute the guards through the sides of their heads quickly and without sustaining damage. Four sets of guards may be downed in this manner. Guards drop SOCOM ammunition and Rations. Run for the items (you'll definitely need the bullets) as they disappear after ten seconds or so.

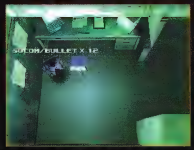
Between the third and fourth sets of soldiers, a cluster of Fragmentation Grenades are thrown into the room. Stay close to the open door and you'll remain unharmed (while the masked woman takes splash damage). After the battle, you are informed (via a cut

The "rookie" lays down a blanket of suppressing fire and mows down three of Fox Hound's finest!

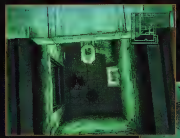
Here's where you'll grab your SOCOM if you haven't picked one up. Now fight!

scene). that Anderson was severely tortured before his death. at the hands of three Fox Hound renegades. Those involved have been identified as Liquid Snake. Revolver Ocelot and Psycho Mantis. As you exit the door. the woman runs off down the corridor. She then turns round and fires a burst of machine gun fire at you! Rolling for cover. you experience a vivid hallucination of a mocking Psycho Mantis floating in the corridor. The woman reaches the elevator. throws a mocking gesture at you and vanishes.

Hallucinatory cut scene number one. Just who is the dead man on the torture machine...?



INVESTIGATING THE SASAKI STUDY... The hallucinations are wearing off. and the Holding Cells are quite deserted. Prior to your descent to the Basement 2 Armory. you have the opportunity to perform a complete search of the Johnny Sasaki office area. First stop is his main office. where you can obtain SOCOM ammunition. Notice the air vent in the ceiling duct where you looked down earlier. After checking the two lists on the wall next to the ammo. check the computer equipment (none of it is moveable. unfortunately). before running to the right and checking the Sasaki toilet. This is a latrine the likes of which has not been seen since your inaugural cleaning duties at base camp. Could this be the most revolting restroom on the entire base? Note the group of maggots crawling around. Resist the temptation to leave – grab the SOCOM ammo first. Crawling around on the floor. closely inspecting the maggots is also possible. but not hygienic. Now return to the elevator and descend to the Armory.



After your inspection. return to the elevator and continue down to the B2 Armory.

MISSION COMPLETE

VENT SEALED OFF!

Later into this mission (in fact. any time you leave and come back). you'll have the opportunity to return to the Holding Cells. You'll be able to enter the Sasaki office and rummage through his belongings. but you won't be able to re-enter the ventilation ducts. After a quizzical look from Solid Snake. a grill slides over the duct hole. It is recommended to take items as you find them when in the duct.

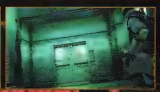
Try climbing the ladder to the vents and you're greeted by an impenetrable grating. You are not able to enter the duct again.

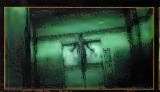
RETURNING HERE - GUNCAM!

Later into the game. you have to negotiate your way through the level six door and into the elevator (you may collect any items as well). Be aware that two security cameras have been installed here with sentry submachine-guns attached. Avoid the gunfire. or suffer a grim execution! Fortunately. you only need to return to this corner of the level after finding the Level 6 PAN key card. Note the hiding positions up against the walls to avoid being shot at.

Should you explode a Gun Camera. it is reinstalled the next time you return here.

Deadly with their aim. the Gun Cameras can be damaged by Chaff or C4.





B2 ARMORY

STOCK UP AND LOCATE RENEGADE!

A sub-basement brimming with ordinance.
Supply yourself with killing equipment, and gain an audience with a Russian sharpshooter.

FOX HOUND BRIEFING: THE MAIN BASE MUNITIONS STORE

Possibly the most important set of chambers in the entire complex in terms of item re-equipping, the Armory is the one area you'll be returning to. Despite the restocking that goes on, we've shown the equipment that you'll be able to take the first time you access each storage block. Note that when you return to this area, extra boxes of ammunition replace those you took previously, and sometimes different ammo boxes appear when you backtrack later into the game.

The amount of ammunition appearing also depends on your current inventory (i.e., if you have a few Chaff Grenades left, more boxes will appear than usual so you're fully stocked up). This changes on higher difficulty settings. Look out for the trapdoors (those engaged in previous Solid Snake operations know what to expect), remember that highly trained Guards appear here after your first visit, and prepare yourself for your first encounter with a Fox-Hound renegade!

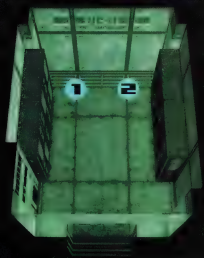
get item!

ITEM 01.	C-4
ITEM 02.	C-4
ITEM 03.	GRENADES
ITEM 04.	GRENADES
ITEM 05.	SOCOM AMMO
ITEM 06.	SOCOM AMMO

MAP 6a - MAIN AREA

STEPPING OUT... The first time you enter floor B2, you're able to run about without fear of retaliation: radar imaging has picked up no life signs in the Armory itself. However, if you flick down your Thermal Goggles, you'll locate a number of murder holes in the middle of the tiled floors in this area (see Map). The floor traps are two pressure-sensitive plates which swing down, causing a victim to plummet downward to his death. Avoid this cunning trap by precisely locating all of them with the Thermal Goggles, running around the sides of the doors (thus not triggering the mechanism), or running over the

doors without stopping (the doors open, but not in time to swallow you!). Once you've located the murder holes, act on the advice of Campbell, head to **Point A**, the Level 1 Security door marked "C-4" (ROOM B2-B), take these high explosives and locate a freshly painted (and weakened!) wall. These can blow a hole through either one of the two hidden rooms (in the north wall – for further information, consult Maps 6a and 6b), or in the bottom left corner of this basement, but beware of your limited C-4 supply. After detonation, check your SOCOM bullet supply, head for the open room housing this ammunition, and ROOM B2-D marked "Grenade" (**Point B**) if you're low on Fragmentation Grenades.



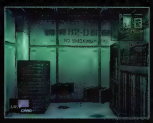
Your newest item, the handy C-4 plastic explosive. Place it on any weakened wall... or even on the back of a Guard!

MAP 6b - B2-B

B2-B SECURITY CLEARANCE LEVEL 1 REQUIRED FOR ENTRY: C-4 High Explosive is contained here. Use it to demolish weakened walls and Gun Cameras. Be very aware of the limited amount of C-4 available initially. Collect this prior to your confrontation with Revolver Ocelot.

MAP 6c - B2-D

SECURITY CLEARANCE LEVEL 1 REQUIRED FOR ENTRY: As soon as you gain Level 1 Security Clearance from Donald Anderson, you are able to stock up on Frag Grenades. Between two and five boxes are here, depending on your progress through the game.



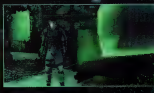
Note that increased ammo appears when you return here later in the game.

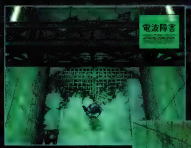
MAP 6d - B2-E

NO SECURITY CLEARANCE REQUIRED FOR ENTRY: The only room in this section to be unlocked, this houses SOCOM ammunition that is most definitely required for the onslaught to come.

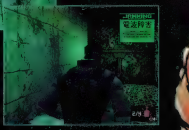
Remember to collect all the SOCOM ammo from here, including the box hidden in the top right.

Revolver Ocelot (Patric Laine)



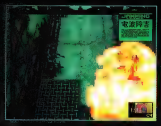


The weak walls are easy to spot. You need to be at least ten feet away from the C-4 explosion. Be careful!



ACCESS TO BAKER... Do not waste your C-4 explosives. Once through the roughly shaped doorway (**START**), head down and check the right wall for another weakened area (**Point A**). Detonate this, and run through to a recently constructed corridor. Warning! This enclosed structure is jamming your radar! There are two more painted areas to explode, the one to the right (**Point B**) taking you to a hidden section where Gun Cameras wait [see page 111 for further information]. The other leads to a square shaped room with five metal pillars (**Point C**). Sounds of whimpering can be heard. The Armstech President Baker has been located, and he looks like he's tied to the central pillar! Enter this area with extreme caution!

MAP 6e



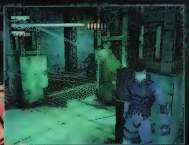
The first time you encounter Kenneth Baker is through a freshly exploded wall.

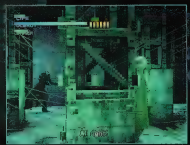
get item!

ITEM 01. SOCOM AMMO

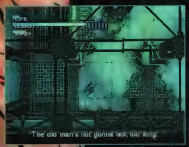
ITEM 02. SOCOM AMMO

ITEM 03. SOCOM AMMO



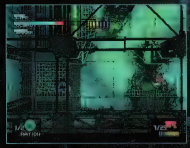


BATTLE WITH REVOLVER OCELOT... Trussed up in sensor wiring and C-4 explosive, the sniveling Baker cannot be moved for the moment, but you've got more than the health of an old man to worry about! Central Intelligence has informed us that your adversary matches all current descriptions of Revolver Ocelot, the feared Russian torturer and hand gun expert. Revolver Ocelot's love affair with his antique weapon doesn't just extend to self-absorbed deviancy – he's a master at shooting and reloading. Be aware of his skills before engaging him in battle. Bring up your Rations and SOCOM at the earliest opportunity, and try not to wound Kenneth Baker more than once...



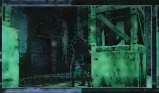
First, Revolver Ocelot fires off half a dozen shots that must be dodged. Once he's finished his outburst, you'll be able to retaliate with your SOCOM. Do not attempt to use any other weapon in this enclosed and highly explosive area. Grenades exploding near the mesh of C-4 and wiring will cause instantaneous death and dismemberment. Instead, opt to fire your SOCOM at him when you can get a clear shot. Beware that he'll run faster than you while he's reloading, and try not to touch the wiring running around and through the pillars (should you try and pick up a box of SOCOM ammo, for example), as this triggers the C-4. Firing strategies are noted below, but before you pull the trigger, be aware that Revolver Ocelot is invincible when he flashes after taking a hit, and offers some mocking advice should you hide behind the pillars during the duel. Therefore, conserve your ammunition after a successful strike.

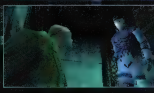
Settle this challenge using the default weapon!



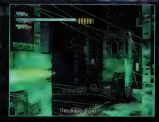
GUNNING THE SHARPSHOOTER... As you'd expect, Headquarters has deemed a "shoot without being shot" policy. Revolver Ocelot fires his six shots and then reloads (sometimes on the fly but mostly pausing if you're not too close), and is a master of the banking (and double-banking) shot, so be wary of ricocheting shrapnel. However, he is unprepared for a charge. When he pauses, run around the pillar, pursuing Revolver Ocelot, and once around the turn, run wide. Usually Revolver Ocelot's shots are fired straight down the middle of the path you're taking, so a wide arch usually results in an enemy miss. Take a shot just after he fires, or, if you can, get a laser target mark (the red dot) before he rounds the next corner. If he's already rounding the next corner, laser target him through the trap strings and cap him from afar.

Run around and plant bullets into the off-screen Ocelot, as shown above.

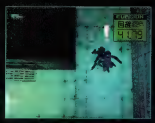




OTHER OCELOT TACTICS... Stand in the middle of a path facing the central pillar, and use the auto aim on your SOCOM. When the red dot target is required, let one shot off, then evade his other shots (some may hit) by running around to the opposite side and repeating the process. Check that your line of sight is not obstructed by a pillar or Baker. Less bullets will be used, but you may take more damage than the first strategy. Third and least effective is to manually aim through the trap strings as Revolver Ocelot turns and runs away perpendicularly from you. More SOCOM ammo is also available (if respawns) should you be alive to take it. Once severely wounded, a stealth figure slices through Ocelot's wrist and frees Baker before disappearing. Baker reveals the real truth about Armstech before he himself dies of a heart attack. Time to return to the Hangar, and don't forget your assault rifle!

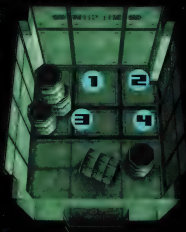


Note the bullet trail in the picture to the left. Also check the placing of the extra SOCOM bullets.



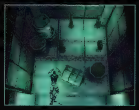
Our amateur operative demonstrates the wrong way to exit the level (above).

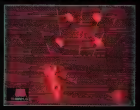
DISCOVER HIDDEN ROOMS... You may retrace your steps at any time to locate and equip your inventory. Below are additional maps showing the items found within the five remaining rooms (including the two hidden rooms!). Note that we've shown the usual equipment you'll find; sometimes more items appear, and sometimes ammunition appears relating to the guns you currently have in your collection. The hidden area next to Ocelot's chamber is shown on page 111.



MAP 6f - B2-A

B2-A SECURITY CLEARANCE LEVEL 5 REQUIRED FOR ENTRY: Warning! This area is defended by a mesh of laser wire! Please use thermal imaging to avoid the web of lasers. Alternatively, the smoke from your Cigarette shows the wires directly in front of you. Failure to avoid the lasers results in discovery. Execute a diagonal crawling path until you reach the PSG-1 Sniper Rifle and PSG-1 Ammunition. Return to claim this weapon after confrontation with Psycho Mantis.





MAP 6g - B2-C

B2-C SECURITY CLEARANCE LEVEL 3 REQUIRED FOR ENTRY: After adding the Nikita Personal Remote Rocket Launcher to your arsenal, you may return here to collect more ammunition. Around four boxes are available. Alternatively, return here straight after the Tank battle to claim the launcher itself.

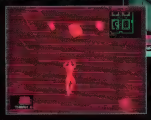
Your number one source for Nikita ammunition!

get item!

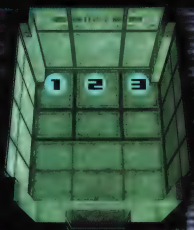
ITEM 01.	PSG-1 RIFLE
ITEM 02.	PSG-1 AMMO
ITEM 03.	PSG-1 AMMO
ITEM 04.	PSG-1 AMMO
ITEM 05.	NIKITA AMMO
ITEM 06.	NIKITA AMMO
ITEM 07.	NIKITA AMMO
ITEM 08.	NIKITA AMMO

MAP 6h - B2-F

B2-F SECURITY CLEARANCE LEVEL 2 REQUIRED FOR ENTRY: After your battle with Revolver Ocelot, return to this chamber and take the FAMAS Assault Rifle plus two boxes of ammunition. Warning! This area is defended by a mesh of laser wire! Please use thermal imaging or Cigarette smoke to avoid the web of lasers.

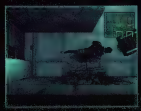


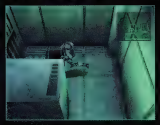
Touching the laser wire results in two Guards homing in here. Run to the FAMAS, turn and fire.



MAP 6i - B2-G

B2-G (HIDDEN): To the left of the elevator, this room lies behind a weakened wall. Use C-4, and once inside, pick up a box of three Stun Grenades and three Chaff Grenades. FAMAS ammunition also appears here later into the game.





get item!

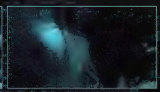
ITEM 01.	FAMAS RIFLE
ITEM 02.	FAMAS AMMO
ITEM 03.	FAMAS AMMO
ITEM 04.	STUN G.
ITEM 05.	CHAFF G.
ITEM 06.	FAMAS AMMO
ITEM 07.	SOCOM AMMO
ITEM 08.	C-4

MAP 6j - B2-H

Note the nasty penalty for standing too close to a C-4 explosion (above).

B2-H (HIDDEN): To the right of the elevator, this room also lies behind a weakened wall. Once through, switch to thermal imaging, and locate the two trapdoors. Avoid the murder holes, taking the C-4, the FAMAS Bullets (if you've found the FAMAS), and the SOCOM ammo.

MISSION COMPLETE



TANK HANGAR

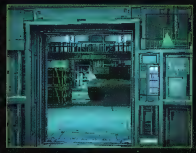
ENTER THE SNOW CANYON

Returning to the Tank Hangar, an M1 Abrams Main Battle Tank is missing! Find a way out of this place and gain access to the warhead storage depot via an exterior plateau.

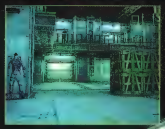
FOX HOUND BRIEFING: BEWARE OF POISON GAS AND LASER WIRE!

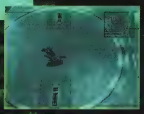
The main objective now is to liaise with Meryl back in the Hangar. However, you must first avoid a couple of heavily armored troops patrolling the Armory. Tackle the first by running straight up and strangling him, before dashing to the right wall, up and left, sneaking up behind the second guard and snapping his neck. Be very aware of attracting attention: these guards call upon near infinite reinforcements, fire more accurately and act more competently than their lesser brethren. Do not get swamped by these enemies.

Should the tide of battle turn against you, simply backtrack to the hole in the wall leading to the Revolver Ocelot battle area, and then re-enter the Armory. The Guards then resume their patrol as normal. Should you return later into your mission, three Guards will be patrolling. Plan your strategy and stealth accordingly, soldier! Collecting the FAMAS Assault Rifle and ascending to the Hangar is your first objective here, after which a laser mesh must be negotiated, and a snow-laden canyon explored. Here is your first taste of the terrorists' tremendous power.



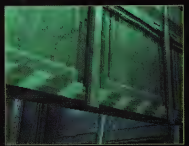
WAITING FOR SILVERBURGH... Enter the elevator and ascend to Level 1. After exiting the lift, look up to the top right of the catwalk area (where the metal ladder to the ducts is located), and you'll notice another Genome Guard standing by (**Point A**). There's also been some major enemy activity, as one of the M1 Abrams Tanks has been constructed and moved from the Hangar. Run up the catwalk and enter all the secured storage areas, and make sure you have the Cardboard Box and Mine Detector in your inventory afterwards. (Note that the Hangar section of the walkthrough provides comprehensive details regarding these secured rooms.) Back on the ground level, a large Level 5 Security louvered door blocks your exit. Without Level 5 clearance you must check your standard issue Metal Gear Solid game packaging for Meryl Silverburgh's Codec number (140.15) and call her. She's currently circumventing the security system in an attempt to breach this door. While you wait, run to the adjacent Level 1 door (**Point B**), strangle the sleeping Guard and take the SOCOM suppressor, if you haven't already.

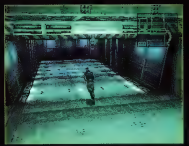




A tank is missing! While you wait for Meryl to open the door, check the ground floor Level 1 room, complete with sleeping Guard.

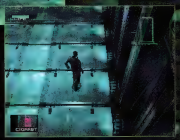
MAP 7a





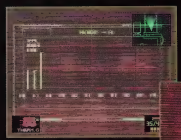
Enter the tank exit bay under the huge slatted doors. Do not step any farther than the first floor groove.

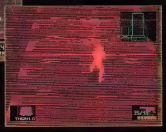
ENTER THE POISON GAS CHAMBER... After a minute or so, Meryl calls you back to inform you of success, and the slatted door rolls back open. Warning! Do not proceed any further! Thermal imaging has located a complex laser mesh between you and the exit door! Contact with the laser mesh causes the room to seal and fill with noxious gas! Take a couple of careful steps forward. Once you've contacted your colleagues, you should have some idea of avoiding this trap. Either light up a Cigarette, or (if you wish to view the entire laser mesh) preferably switch to your Thermal Goggles. Now you can see a thin red laser passing horizontally across your path, and moving vertically up and down. There are five to pass through, and all of them move at different speeds (line one moves moderately slow, line two moves slow, line three moves fast, line four moves slow and line five moves moderately slow!). Digital control is preferable, allowing you to wait until the first beam has moved above head height, move under the beam, and repeat the process four more times without overstepping. Do not crawl! Once at the exterior door, insert your Level 2 PAN keycard and step into the Canyon.



The screenshot above demonstrates the benefits of smoking... near lasers.

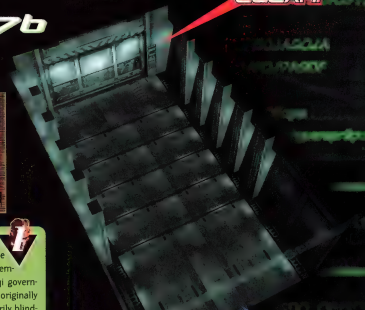
MAP 7b





Your view with thermal imaging. This shows all five lasers, rather than portions of only one.

CLEAR!

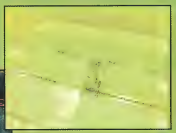


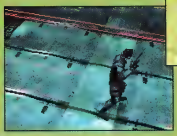
START!

Once through the laser mesh, you must stand and open the door leading to the Canyon.

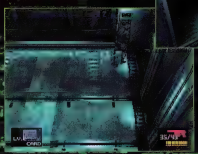
LETTING OFF THE GAS!

Olfactory sensors and Shadow Moses Island data have uncovered the type of nerve gas present in this area. It is a deadly concoction of volatile chemicals (chemical symbol VX, an unstable form of Sarin used by the Iraqi government, and perfected to a stable yet deadly brew by the U.S. government) originally created by the Nazis. [Actual chemicals used are CLASSIFIED.] Temporarily blinding the recipient, it attacks the nervous system and can cause death in between one and ten minutes depending on the density of the air. Symptoms of nerve gases before death include a runny nose, tightness in the chest, dimmed vision, pinpointing of eye pupils, trouble breathing, drooling, excessive sweating, nausea, vomiting, cramps, involuntary urination, twitching, headaches, confusion, drowsiness, coma, and convulsions. Do not ingest for more than 45 seconds, Solid Snake.





Step into the path of a laser and an alarm sounds, followed by the sealing of the room. Then death...



CANYON

ENGAGE TERRORIST TANK!

A giant Shaman riding an M1 Main Battle Tank protects this canyon ground. Obliterate his two gunner friends while skirting the deadly tank tracks. Beware of mines!

FOX HOUND BRIEFING: CROSS TO THE NUKE BUILDING!

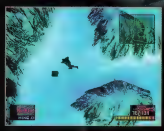
Chilling winds should not detract your attention from the task at hand - that of securing a way into the main terrorist compound. Tactical tracking data from the Knee Cap has pinpointed an Abrams class M1 Main Battle Tank prowling this stretch of snow. Be on your guard!

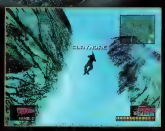
Beware of deadly mines laid in preparation for your arrival. These explosive Claymores may be spotted in a number of ways, deactivated and stored in your own inventory. Finally, remember to check the small hidden alcove near the left-hand thin metal tower for Chaff Grenades.

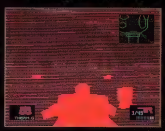
get item!

ITEM 01.	RATIONS
ITEM 02.	RATIONS
ITEM 03.	CHAFF G.
ITEM 04.	GRENADES
ITEM 05.	GRENADES
ITEM 06.	RATIONS
ITEM 07.	CHAFF G.
ITEM 08.	GRENADES
ITEM 09.	GRENADES

AN ICY RECEPTION... A blast of frigid wind greets you. After a conversation with a strange secret operative known as Deepthroat, select your Mine Detector. Now visible on your radar screen is a group of Claymore Mines appearing as small red dots with triangular yellow sensor arcs spreading away. Note the map for the exact placement. Should you step into the sensor range or close to the Claymore itself, the Claymore detonates, causing severe damage. Avoid the Claymores by dodging the sensor spreads, or stoop and begin to scramble. Crawling allows you to pass undetected over Claymores, and you'll automatically collect one when you pass over it. Those on a harder difficulty setting will note the Mine Detector is useless without radar. Instead, check the Claymores' positions with Thermal Goggles, or follow the placement set out on the map.

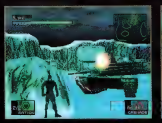


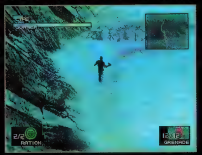




MAP 8 - MAIN AREA

CRAWL OUT OF TANK SHELL RANGE... As soon as you pass the moguls on either side of you, an M1 Abrams battle tank rumbles into view. A large Native American man with a tapestry of shamanic tattoos across his upper torso mockingly beckons you into combat. The tank operator fits the description of Vulcan Raven. From your starting point behind the largest mogul on the left (**Point A**), equip your Rations and Grenades, crawl left and around, hugging the left wall and edge up the left side of the canyon. Keep by the wall, heading past a shallow mogul on your right (**Point B**). Don't stand up, or you'll be reeling from the M68 Rifled gun tank shells. Once Vulcan Raven has hit the top edge of the shallow snow bank, run to the thin metal tower labeled "8-01" (**Point C**). From here, you can move within shell range and attack the Abrams.

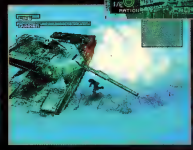




Keep stationary and the tank eventually rumbles to your hiding spot. Instead, immediately crawl up the left side until you reach the girder cover.

A MORE DIRECT APPROACH... Throw a Chaff Grenade, wait for it to detonate (thus scrambling the tank's sensors). All you need to worry about now is machine gun fire. Your targets are two snow camouflaged Guards manning the machine gun nest. Judge the direction of the tank (noting that the turret and vehicle can move independently), run alongside the nest, and throw a Grenade so it lands on the turret. A successful strike damages the turret and inflicts burning and shrapnel damage on the Guard. A direct hit sends the Guard flying out of the vehicle to his death. Once the first Guard dies, another takes his place. Repeat until both Guards are blown from the vehicle.

Note the placement of the gunner. Aim your Grenades at this point.



After a direct hit, the hapless Guard sails through the air to a crumpled death (above). Grenades must be thrown to land on the turret.

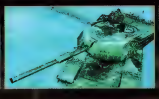
VEHICLE PROFILE SPECIFICATIONS:

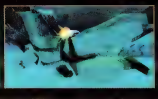
M1 ABRAMS MAIN BATTLE TANK

Crew: *4* ***Armament:*** *1x105mm, 1x7.62mm MG, 1x7.62mm MG (AA), 1x12.7mm (AA), 2x6 Smoke Grenade* ***Length:*** *7.918m* ***Width:*** *3.653m* ***Height*** *2.885m* ***Ground Clearance:*** *0.482m* ***Weight (combat):*** *54,545kg* ***Engine:*** *Textron Lycoming AGT 1500 gas turbine* ***Maximum Road Speed:*** *72.421 km/h* ***Maximum Range:*** *498km* ***Fuel Capacity:*** *1,907 liters* ***Fording:*** *1.219m, 1.98m (with preparation)* ***Armor:*** *Classified* ***Armor Type:*** *Laminate/Steel* ***Night Vision Equipment:*** *Yes (passive for commander, Gunner and driver)* ***NBC System*** *Yes*

The first production model of the M1 Abrams Main Battle Tank (MBT) was completed in 1980 after extensive testing of an XM1. Production then began and continues at the Lima Army Tank Plant in Ohio. The layout is conventional, with a driver at the front, a turret in the center and a rear engine plus transmission. The Commander and Gunner sit on the right of the turret, with the loader on the left. The Commander mans a roof-mounted 12.7 machine gun (MG), while the loader mans a 7.62mm roof mounted MG. A 105mm M68 rifled gun is the M1's main armament, with a powerful elevation from -9 to +20 and a 360 turret turn. A 7.62mm MG is mounted coaxial to the right of the rifled gun and stabilized in elevation and traverse. The 105mm weapon fires APFSDS-T rounds as well as standard ammo.

STALLING THE TANK... Another fine example of tactical thinking, this involves laying a Claymore or Grenades in the path of the vehicle. Successful hits cripple the tank's caterpillar tracks, allowing you to target the machine gun nest extensively. Also note the placement of Grenades and Rations should you run out. With the tank immobilized, you can remove your PAN card and enter the main compound. You are now granted Security Clearance Level 3 after taking a new card from the remains of the dead Soldier. Alert! The Vulcan Raven renegade remains unharmed after the tank battle, and has skillfully evaded capture!

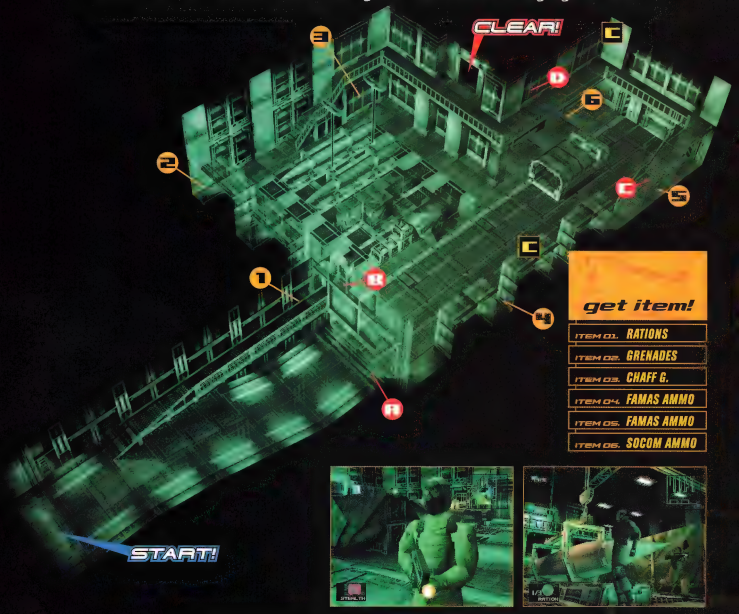




NUKE BUILDING

CLEAR THE AREA WITH ONLY STEALTH!

Decaying nuclear waste and warheads make this zone extremely hazardous! Locate the service elevator without alerting the Guards and suffering a gaseous demise!



get item!

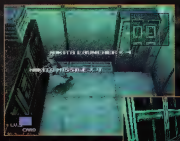
ITEM 01.	RATIONS
ITEM 02.	GRENADES
ITEM 03.	CHAFF G.
ITEM 04.	FAMAS AMMO
ITEM 05.	FAMAS AMMO
ITEM 06.	SOCOM AMMO

MAP 9 - MAIN AREA

FOX HOUND BRIEFING: DO NOT ENGAGE IN GUNFIRE!!

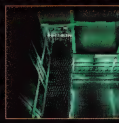
Warning! The area you are about to enter is extremely hazardous! This is the main storage depot for Shadow Moses Island's nuclear warheads and missiles. Once you have infiltrated this structure, on no account bring any arms to bear. Even the slightest damage to the casing of the warheads could cause a major and fatal radiation leak. Note that all the patrolling soldiers wear protective clothing for a reason, our olfactory sensors have uncovered large reservoirs of nerve gas that will be released upon your discovery. We analyzed the compounds present in the Tank Hangar Exit air and concluded that they are the same chemicals.

Meryl Silverburgh has already entered the facility (as she has acquired Level 5 Security Clearance), and is waiting for you on a lower level. For now, you must remain undetected in the Storage Depot, before descending to claim a piece of experimental military hardware, the Nikita Personal Remote Guided Rocket Launcher (PRGRL). Find Meryl quickly before she is discovered Solid Snake, as the enemy seems to be toying with you at the moment.

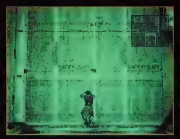


Dashing all the way back to the (now guarded) Armory is a long-winded way of grabbing the Nikita. You cannot use it in the silo. But if you must go back...

AN ALTERNATE ROUTE TO THE NIKITA... If you must obtain the Nikita as soon as possible, you can open up the slatted door behind you, retrace your steps past the smoking tank (beware of any Claymores you didn't previously collect) and descend back down to the Armory. Naturally, locate the Nikita storage room B2-C and take the launcher and retrace your steps. Warning! The laser mesh leading from the Canyon is still active! Once in front of the door, check the metal catwalk ramp, as Rations are available at the end of it. Through the open window next to the winch controls (which are not in use!), you'll also be able to see another cargo truck, and an elevator, plus masked Guards patrolling. Check soldier routes from this point, before running back and down the ramp to the jammed slatted door (**Point A**) that can be crawled under.

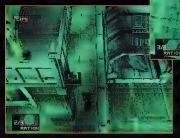


Prior to your dangerous excursion, take the Rations from the ramp. Note the detailed view of the storage area from this excellent vantage point.



CHECKING OUT THE SILO... Roy Campbell and Naomi inform you of the nature of this silo. For the safety of this mission, all your weapons have been deactivated except for the electrical discharging Chaff Grenade. Initially, check the Guards' locations and consult the map regarding the items you may pick up in this area. All the items are optional, but since you can carry more in your inventory, you may stock up here if you're careful. Hiding in this area is more difficult than previously, simply because of the soldiers' thorough search patterns and the sense of fear this zone holds. The cameras limit your freedom of movement, and with Guards always close by, it is wise to avoid the right area of the room (including the truck) altogether, unless you're after a complete execution of all enemies.

The right and upper area of this section is very dangerous to explore. Only take the items if you need them.



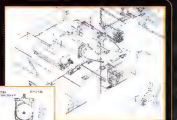
Once the FAMAS ammo is secured, watch for the Guard patrolling a path north in this location.

WEAPON SPECIFICATIONS:

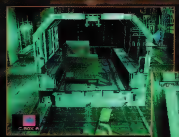
AGM-129 ACM CRUISE MISSILE

Mission: *Long range cruise missile* ***Development Country Name:*** *USA* ***Deployment Country Name:*** *USA* ***Development Year:*** *1983* ***Deployment Year:*** *1991* ***Retire Year:*** *(N/A)* ***Length:*** *6.35m* ***Body Diameter (height):*** *64cm* ***Body Diameter (width):*** *70.4cm* ***Wingspan:*** *3.1m* ***Launch weight:*** *1,250kg* ***Warhead:*** *200kT nuclear or HE* ***Guidance:*** *Inertia with laser radar* ***Propulsion:*** *Turbofan* ***Range:*** *3,000km* ***Accuracy:*** *[CLASSIFIED]* ***No. of Deployment:*** *460 (procurement)* ***Contractor:*** *Hughes Missile Systems*

The ACM is a low observable, air launched, strategic missile with significant improvements over the ALCM-B in range, accuracy and survivability. Usually armed with a W80 warhead, it is designed to evade air and ground based defenses in order to strike heavily defended, hardened targets at any location within any potential enemy's territory. The ACM is designed for B-52H external carriage. Enhancement models currently stored on Shadow Moses Island [MOST SECRET], armed with nuclear warheads ACMnu57 6.4, able to deliver severe devastation to 20 mile radius. Launched by unknown means [CLASSIFIED]. Also present are a number of war heads, some of which look rather weather beaten. Beware of Plutonium leakage!



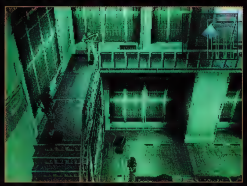
Initial blueprints of the missiles have been uncovered. A possible Plutonium leak is immense!



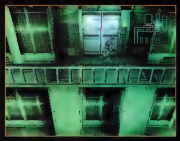
As discussed in **Techfile 1**, there are numerous ways to hide in this area. Although not all are safe.

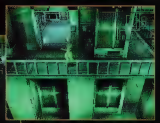
Being discovered simply wandering about the silo isn't the wisest move. You must definitely avoid contact with the troopers. Remember that some hiding places cannot be employed in the harder difficulty settings.

THE BEST ROUTE OUT OF HERE... Quickly run left, staying close to the storage boxes (**Point B**) until you spot a guard walking down towards you. You have enough time to slip by and hide in the bottom left corner of the room next to the Grenades. Once the Guard has passed, run up the steps to the next floor, around to the right following the catwalk, and call the elevator. Once the lift appears, dash in, and head down to Basement 1. Should the Guard on the catwalk be nearby, hide in the elevator alcove facing away from the Guard. The soldier walks past, but never looks directly at the elevator.



This is by far the easiest route to take. Following the Guard around the balcony, the only real moment of panic is when the Guard walks right past you near the exit. After that, summon the elevator.



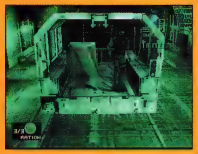


Ride here and the Guard will never spot you...

An excellent spot to take a breather (above). Guards only follow you up and down the steps when alerted. Watch for the balcony Guard's line-of-sight, though.

A SAFE HAVEN

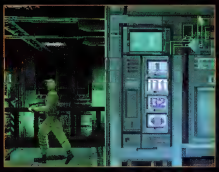
There are a couple of areas in this zone that provide relative breathing space. The first of these is the metal platform linking the two stained portions of the steps between the ground and the catwalk. This area is useful to stand in when two Guards are nearby, one on the catwalk and the other on the ground. Simply wait for them to pass before continuing. Note this strategy works some of the time. Learning Guard routes and ducking helps. The other place to hide is under the cargo truck. Not the finest plans by any means, but useful to duck under if (for example) you attempted to strangle a Guard and threw them instead. Poor places to hide include by the missiles and warheads (due to the noisy grating) and in any open area. Know your enemy field of vision - and know it well.



The quicker you hammer the button, the greater the chances of strangling a Guard without alerting the base. Try to complete this area by throttling all three Guards.

A PROFESSIONAL TOUCH... The optimal route has been located, but for those who wish to secure the entire area, an attempt at storming the rest of the catwalk is in order. First, the use of Chaff Grenades is not only possible, but actually recommended. After scrambling the camera sensors, remember to unequip the grenades before attempting to throttle a Guard. If done with stealth and a good grip, the Guard chokes to death without raising the alarm. Should you throw a Guard, run away from the prone soldier as fast as you can. Repeat the strangulation until all Guards are dead. When you reach the right hand steps to the catwalk (**Point C**) possibly after collecting some items), run to the top, wait for the Guard near the elevator to move out of sight, scramble the camera and head along and round for an ambush. Use the crate on the catwalk as an ambush or hide point (**Point D**). Once you've dodged or killed the soldier, summon the lift, and exit this contaminated area.

Skirting the catwalk to the right is a laborious way around the level, and Chaff must be used. However, you can strangle the balcony Guard in style!

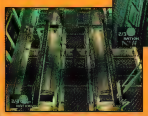


Remember, select the B1 level, and not B2 unless you have the Nikita already.

MISSION COMPLETE

CHECK THE MISSILES

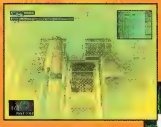
Should you wish to inspect the warheads and missile casing in closer detail, remember that the metal grating on the floor attracts a nearby Guard's attention within seconds. Clattering feet means you'll have to evade the Guard by running counter to his direction of travel, but be warned - an NBC Warfare Trooper tends to change direction and catch you, and can run almost as quickly as you can. If you must view the warheads from the multiple viewpoints, crawl along the grating to minimize noise (you can also switch to first-person perspective and view a very small proportion of lower chambers and ducts you cannot reach). Finally, don't forget the box of Chaff Grenades in the corner next to the steps.



The missiles only really need exploring if you're after an extra box of Chaff Grenades. Be silent!

ESCAPING THE GAS

Even if you're discovered and the gas fills the room, you can still survive the experience. The room seals (meaning there's no way out), and the Oxygen count rapidly descends, but at the same time, the Alert and Evasion mode also counts down. Use this time to evade the enemy by locating a hiding place (usually under the truck or behind a storage box), as the gas disperses if you evade the Guards. Be warned that the Guards react to intruders with ferocity and speed. You're only likely to survive a gas attack if a camera spots you, and you run for cover before a Guard locates you. Running under the truck (or inside it) is a sure-fire way to receive a Grenade to the face.



Death by Sarin! A rather nasty way to go, and there's no way to exit the room. The entrance door closes, and the elevator stops working. Poor hiding places (right) allow the Guards to turn on the gas...

NUKE BUILDING B1

SECURE THE NIKITA... AND TOILETS!

After a take-down in the restroom, collect the Nikita launcher and secure this area. Ignore the inaccessible areas, and leave the way you came.

get item!

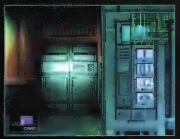
ITEM 01.	RATIONS
ITEM 02.	STUN G.
ITEM 03.	NIKITA
ITEM 04.	NIKITA AMMO
ITEM 05.	NIKITA AMMO
ITEM 06.	FAMAS AMMO
ITEM 07.	SOCOM AMMO

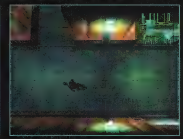
MAP 10a - MAIN AREA

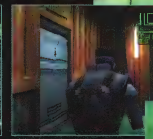
FOX HOUND BRIEFING: A QUICK STOP TO PERFECT THE NIKITA

Meryl's last transmission has been traced to this area, a sub-basement level above the main laboratory. Think of this zone as a way point between the previously explored building and the subsequent compound. Two main areas, a Level 5 door that is believed to lead to a Commander's office of some kind (intensive radar jamming has prevented us from discerning the exact nature of this area... but we're working on it!), and the Women's Restroom (which is soundly locked) cannot be entered. There shall be detailed analysis provided of these chambers once you return here, but for now, secure this zone and the Nikita, and quickly head down to Basement 2.

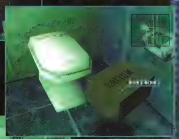
SHAKING THE SNAKE... Stepping out of the elevator, you have the choice of two doors, a Level 3 double door in front of you, or the Men's Restroom at the left end of the corridor (**Point A**). Checking the Men's Room, those infiltrating this area can sneak up on a Guard attending to business (**Point B**). This urinating trooper looks to be busy for at least five seconds, judging by the steam created. With a flick of your arm, you can end this soldier's life without even allowing him to zip up his fly! Should the Guard become alerted during this struggle, he'll sound the alarm and prevent being overrun. Stand at the very north of the latrines (**Point C**), and aim straight for the door (which will be out of your line of sight). Keep aiming (and perhaps test firing every five seconds or so), until you hear a Guard take a bullet, then finish him off. This way, Guards die without reaching a point where they can see you. Should you succeed in killing



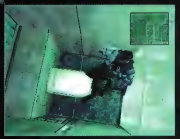




Merciless! Without a chance to wash his hands, a hapless Genome soldier can only exclaim in surprise at a SOCOM to the neck.



the urinating Guard, you may opt to dry your hands (the dryer is functioning) and wait behind the first stall for another Guard. Repeat the process without attracting sensor attention (you may wish to fire three silenced SOCOM bullets into the back of his head, as that works just as well), and you'll eventually execute every Guard on the level. Cunning, yet laborious.



The prime position for moving around and choking Guards standing at urinals. Note the Rations next to the 'throne'. Those better be well sealed!

For a closeup of toilet strangulation, enter the first stall. Standing in the room facing down and gunning all that show up is effective but not subtle.

MURDER MERRIMENT

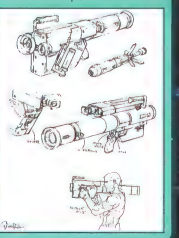
Once you're discovered in the computer terminal office, there's much more chance of being constantly discovered, meaning you'll never have the chance of exiting Evasion Mode. Run to a tactically advantageous position (the Restroom), or attempt to hide in the computer cubicle room where the Nikita resides. Remember, even if all the Guards have been nullified, extreme noise sometimes alerts the enemy to your location. Laying Claymore mines just below the door entrance facing the hallway (prior to an "accidental" Grenade drop to beckon the Guards) also provides much merriment should you divert your attention from the mission to thoughts of cold-blooded murder.

Sprinting in here (above) minimizes your chances of receiving a wound. Simply stand near the door and prepare to throttle!

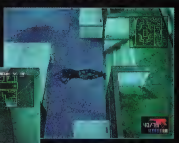
PERFECTING THE NIKITA

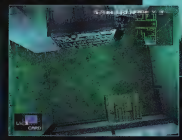
This isn't the most ideal area to perfect the intricacies of the Nikita, but in order to fully utilize the aiming system, may we suggest a spot of Guard takedown in here? Note that toggling the view of the self-guided missile to first person is recommended, as you'll locate your quarry more easily. Aiming for the Guard is simply a matter of locking on and hoping the explosion isn't anywhere near you. We've had a number of combat operatives suffer severe burns and chaffing after aiming a Nikita missile at charging troops, and maiming them a little too close to home. Note that the Nikita missile has little elevation control (i.e., it can ascend shallow steps, but cannot descend or move between floors), so make sure you fire it on the same level as your target. Finally, make sure you have at least eight rockets left before you exit this zone.

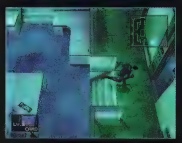
This is the view from the first person while using the Nikita. Beware of your vulnerability while using this weapon.

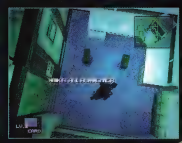


OFFICE MANAGEMENT... Should you be discovered in the hallway, run to the restroom after laying down a couple of Stun Grenades. Find refuge behind the stalls in the top or bottom toilet (look for Rations next to the top toilet), but be warned - this is a preparation for a firefight, as the Guards look everywhere. Alternatively, run down the long narrow corridor to the Commander's room if you're evading the enemy; a soldier's line of sight is too short to spot you here. Moving towards the main Level 3 Security Double Doors, you'll pass a long, thin corridor leading to a Level 5 secured door. Ignore this for the moment, and enter the computer terminal room. This is where a number of special operations tacticians and clerical staff worked. Note the rooms you are unable to enter due to your key card's status, and instead concentrate on taking down the remaining Guard by simple strangulation or sharp gunfire. Once this area is clear, locate any unsecured items (such as the Stun grenades in the top right corner of the room next to the bookcase and the FAMAS ammunition under the central table), and head for the doors. Only one can be opened (**Point D**), and this houses the Nikita (or Nikita ammunition should you have backtracked to the Armory for the launcher). Take this, exit, and descend to Basement Level 2.









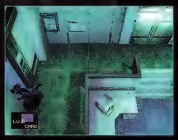
This area wouldn't be complete without a share of hidden items and hiding places. Items such as the FAMAS rounds under the table (above right), and places such as the crate in the top right area (left). Don't get caught here, though, since you're boxed in.

MAP 10b

get item!

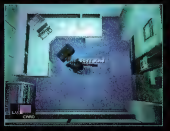
ITEM 01. C.BOX 8	
ITEM 02. RATIONS	
ITEM 03. MEDICINE	
ITEM 04. FAMAS AMMO	ITEM 08. FAMAS AMMO
ITEM 05. FAMAS AMMO	ITEM 09. SOCOM AMMO
ITEM 06. FAMAS AMMO	ITEM 10. RATIONS
ITEM 07. DIAZEPAM	ITEM 11. RATIONS

RETURNING TO THE BASEMENT... One more Guard patrols this section on subsequent visits, and all act in exactly the same way as before and in the same manner as those you engaged in the Hangar. Remember to minimize your chances of getting wounded by avoiding intense combat in the computer terminal area. In other words, slip by unnoticed or lay in wait in the gentlemen's bathroom. Note that the number of "normal" items (such as the FAMAS bullets) to be found here diminishes on the harder difficulty settings.



ROOM A, SECURITY CLEARANCE 4: Located in the top left portion of the area, this grants you the use of Cardboard Box B and a box of Rations. The ideal time to claim these items is prior to facing Psycho Mantis.

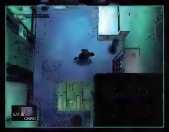
ROOM B, SECURITY CLEARANCE 6: The next room to the south of Room A is identical, except for the box of Medicine that lies in the bottom left corner. Backtrack to here if you've caught an Alaskan cold and wish an instant



remedy. Otherwise, the Medicine serves little extra purpose (unless, of course, you wish a complete inventory when you complete the game).

ROOM C, SECURITY CLEARANCE 5: Nestled in the bottom left corner of the computer terminal is a slightly larger office. The usual personal computer and desk is fitted, along with a server connector, three boxes of FAMAS bullets and a storage box with the inscription "8012" written on it. Just next to the box is a container with Diazepam, vital to steady your aim. Retrieve this on the way back from collecting the PSG-1 Sniper Rifle.

ROOM D, SECURITY CLEARANCE 5: A mirror image of Room C, this area contains the large "8012" storage box, along with Rations, a box of SOCOM ammunition and FAMAS bullets. Return here before your heated confrontation with Psycho Mantis.



ROOM E, SECURITY CLEARANCE 3: Holds the Nikita Launcher (if you didn't already retrieve it from the Armory), Nikita Rockets, SOCOM ammo and some FAMAS bullets. This is the only room you can currently enter (items shown previously).

GETTING QUICKLY IN AND OUT

Don't fancy trekking to the restroom and facing this area's population of Genome Guards? Then employ a simple 'in and out' strategy. Simply run down from the elevator, into the computer terminal room, flick on your PAN key, enter the room where the Nikita is stored, take both it and the ammo and depart the way you came. Simple.

On your way out, switch to the FAMAS, as the Nikita is a little too unwieldy in close combat.

Quickly survey your scenery (above) so you can avoid the Genome soldier before entering the Nikita chamber.

SPARE NIGHT VISION

Those alternate spawn points for items you've missed previously just keep on coming! This time, Room C holds an excellent piece of equipment, the Night Vision Goggles. However, you need to have missed picking up the goggles in the Basement 2 area (prior to the Ninja battle) in order for this box to appear. Lying in the top right corner of the office, this can be taken any time after you obtain the Level 5 key.

There are a number of extra places where missed items can be found. This is not recommended, but the walkthrough shows where to find them at the earliest point.

NUKE BUILDING B2

EN ROUTE TO EMMERICH

Deactivate the electrical security device, survive the gas and locate Chief Engineer Emmerich. Optionally, you may locate a Gas Mask and investigate this lab further...

FOX-HOUND BRIEFING: AVOID INTAKE OF SARIN!

The terrorists seem to be aware of your actions as if they're toying with you... and they've left a little surprise for you in the shape of a huge reservoir of nerve gas filtering in with the air. The atmosphere is thick with yellow particles, and you may experience a dizzying sensation after breathing in even a small amount. Judging by the number of Gun Cameras and storage rooms, there's also a lot of items to take, providing you still have breath in your body... and the right card.

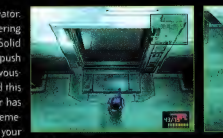
The number of Gun Cameras denotes this area's high security level, and those operatives without the benefit of radar must rely on the blueprints headquarters has provided. A combination of dexterous missile controlling, Chaff Grenades, a Gas Mask and dodging should see you through to the remaining objective for this floor - an audience with the imprisoned Chief Engineer Doctor Emmerich. Just remember not to step on the electrical floor without deactivating the switchboard first...

get item!

ITEM 01.	RATIONS
ITEM 02.	CHAFF G.
ITEM 03.	NV GOGGLES
ITEM 04.	NIKITA AMMO
ITEM 05.	NIKITA AMMO
ITEM 06.	C-4
ITEM 07.	GRENADES
ITEM 08.	GRENADES
ITEM 09.	BODY ARMOR
ITEM 10.	RATIONS
ITEM 11.	STUN G.
ITEM 12.	STUN G.
ITEM 13.	GAS MASK

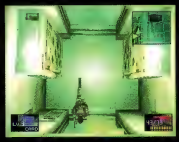
MAP 11 - MAIN AREA

FIRST SIGHT OF THE DOCTOR... Appearing from the elevator, take a look at the floor. A darkened piece of metal floor covering marks a path to three areas of interest. The first is to the right ! Solid Snake's left as he exits the lift !. Walk to the wall (**Point A**), and push up against it. The camera pans right to reveal a man pacing nervously up and down. We're checking visual data with our records... and this matches the description of Doctor Emmerich! The Chief Engineer has been located! Unfortunately, the wall between you and him is extremely resilient, as tapping and even C-4 does not alert the Doctor to your presence. Find another route around. Secondly, follow the path to the left and you'll see a main switchboard area protected behind Grenade-proof glass. The sign that reads "BLI DANGER High Voltage" should clue you in to the two separate methods of security employed in this zone. Note the two items next to the main switchboard - a tall metal cupboard-like structure with a blue pulsing light and a roving orange beam and numerous cords running from the base (**Point B**). The machine seems to be linked to the ceiling via a small duct filled with electrical wiring. Thirdly, a darkened piece of flooring leads you into the gas chamber where two filtering machines regulate the air between the exterior and interior of the base.

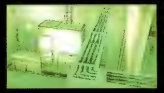


This is the source of the floor's electric current. The switchboard must be blown by a guided missile.

Through to the air filtering room, a cloud of Sarin fills the air. Keep calm and utilize your newest weapon.



CALMING THE ELECTRICAL STORM... Stepping through the chamber, the air fills with gas. The Oxygen level in your body is shown by the blue bar slowly diminishing, after which your health is slowly eaten away as you asphyxiate. Equip your Rations whenever you aren't using your keycard, and watch the Oxygen level. Should it become dangerously low, retreat to the gas chamber and close the door behind you, refilling your supply. Once inside the gassed Laboratory, Deepthroat cuts in to inform you of your course of action. The floor in front of you is electrified, and to continue you must deactivate this security feature. A less subtle approach is called for; the switchboard must be destroyed. Do not cross the electrified wiring, or you'll be badly charred and lose around half your energy bar from electrocution. The plan is simple - fire a Personal Remote Guided Rocket into the switchboard and short-circuit it!



The air is thick with electrical discharge... time to stand your ground and power down this floor trap!

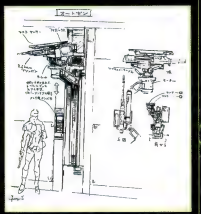
Take aim... and fire from this position. Have no less than half the Oxygen left when you launch the missile. Keep the Keycard handy.

WEAPON PROFILE SPECIFICATIONS:

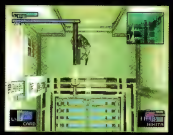
ARMSTECH 5.155 GUN CAMERA

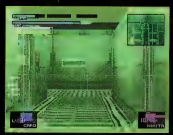
Caliber: *7.62 mm* ***Length Overall:*** *1.085 mm (42.70 in)* ***Weight Empty:*** *8.30 kg* ***Barrel:*** *470 mm (18.5 in), 4 grooves, rh* ***Feed System:*** *500 shot belt* ***Rate of Fire:*** *1,000 rds/min* ***Muzzle Velocity:*** *730 m/sec (2,395 ft/sec)* ***Sensor:*** *Night Ops 5.150 multi channel*

The Autogun or Gun Camera (known as The Watcher is essentially a normal camera sensor linked in tandem to a 7.62 mm machine gun. Two actuators help the balance and aim, and an ammo box fits next to the camera itself, holding 500 rounds of armor-piercing ammunition. Autoguns are affixed to the walls, and can be fitted almost anywhere in the compound in a matter of minutes. Watch for Gun Cameras appearing in previously explored zones. Beware the Gun Camera sensors. Either avoid the cameras, plant C4 explosives near to them, or destroy them with Stinger missiles.



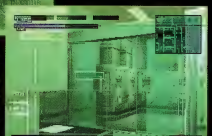
Early versions of the Armstech unit had the addition of vertical height adjustment for easy reloading.

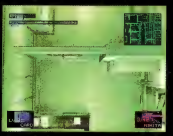


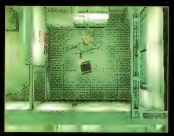


Controlling the Nikita missile from the first-person view is easier, simply because you can see ahead of you.

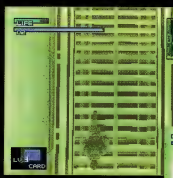
GUIDING THE MISSILE... You should have a dozen attempts to blow the switchboard. Use either viewpoint depending on your preference. Check your air supply, then fire the weapon. Guide the Rocket down the corridor from **Point C**, turning left (or right if you're in first-person view) and through a second, shorter corridor. If you're having difficulty turning in time, wait until the missile passes the third secured door before turning. Round the third corner and guide the missile through a work area complete with Gun Cameras. Hug the right-hand wall and aim for the upper end of the corridor. Constant turning in the trajectory slows the missile down and proves an easy target for the rifle sensors. Shooting along the right side wall, past the two tables with the microscopes, filing and specimen cupboards, computers and the secured rooms on your right, aim for the entrance between the two pieces of cyan-colored glass. You'll need to adjust the rocket's path diagonally left. Remember, you need to only turn the missile once (aiming it directly at the entrance), as the more you adjust, the more chance of the Gun Cameras taking the missile out. Once through the entrance, turn the missile sharply to the right, through the doorway and aim it at the switchboard. A successful detonation short-circuits the entire floor, allowing you to continue. Return to the gas chamber for air.





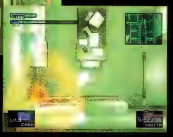


Through the open door, make a sharp right turn, and head into the main electrical terminal. The switchboard explodes in a shower of sparks.



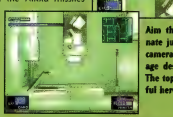
Run down the corridor when the floor ceases to sizzle. Going for the Gun Cameras with the Nikita improves your aim and safety.

A RACE THROUGH GAS... You should have around 45 seconds of air before your health begins to fall. Use this knowledge when planning to retrieve the items in the room with the switchboard. If you've destroyed the Gun Cameras with missile fire (see **Techfile 11**), you simply have to run to the switchboard area, claim the Chaff Grenades and Rations and return via the Level 3 secured offices. Other, less cunning ways of Gun Camera disposal, such as C4 underneath the sensors, may also be attempted. Your main worry is a Gun Camera positioned on the outer left wall which has been placed to execute anyone running up the right side of the laboratory area. Deal with this camera before you grab the items. The safest way? Chaff the whole area.



GUN CAMERA DESTRUCTION

Gun cameras can be destroyed by splash damage from a detonating Nikita missile. If you're perfecting your aim, try to take out all of them before exploding the switchboard, including the one above your exit door. Note that you can be inside a research storage room and hit a Gun Camera on an adjacent wall with splash damage. Be aware that the Nikita missiles have limited fuel and will shudder before running out of steam and exploding. Finally, always use digital control when adjusting the missile trajectory, as you can turn it through 90° perfectly.



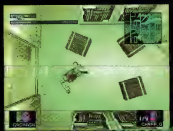
Aim the missile to detonate just underneath the camera. The splash damage destroys the camera. The top-down view is useful here.

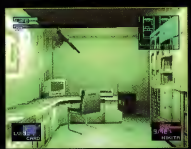
SUDDEN SHOCK

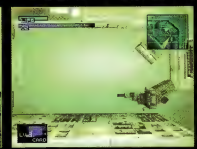
Try not to overstep your mark in your eagerness to explore. After witnessing the electrical storm on the floor, don't try a step forward onto the latticed metal portion linked to the switchboard, or death awaits you! Around three oversteps onto the charged floor and you'll be fried to death. Not only do you have to deal with a slowly depleting air supply but the ground is alive with sparks. If you have a little spare time, look closely on the floor in front of you and view the leaping sparks.

Snake's alive? Number 2 - electricity shoots from the knee! With both arms spread, Snake cries out in pain and slowly falls backwards, writhing.

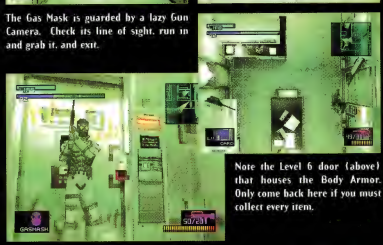
ENTERING THE LABORATORY... With only the gas to hinder your progress, you must now stock up on items before your next encounter. From the gas chamber, run to the first office room on your right and locate the Rations. This room has special significance to fanatical Konami operatives (see **Techfile 3**). Bypass the next room, and run to the third door on the right. This Level 3 Security room has a Gas Mask (which you may grab at any time after you've dealt with the switchboard), but watch for the Rifle Sensor. Next, run to the main laboratory area on the left and enter the two Level 3 secured rooms in the middle of the storage block. The top one houses two boxes of Nikita missiles (allowing the destruction of any remaining Gun Camera), and the bottom one holds C4 and Frag Grenades. Retrieve the items from the switchboard if you haven't yet, then head to the initial corridor you ran down and continue past it to the right toward your Level 3 secured exit door. You're sure to be on the right road to Doctor Emmerich, as handwriting analysis has deemed the graffiti ("Hal's Labo... Keep Out") to match his writing samples. Be aware of the Gun Camera guarding it.







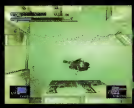
The Gas Mask is guarded by a lazy Gun Camera. Check its line of sight, run in and grab it, and exit.



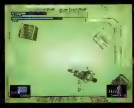
Note the Level 6 door (above) that houses the Body Armor. Only come back here if you must collect every item.

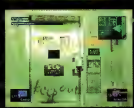
RETURNING TO THE LABORATORY... After discovering the Doctor and exiting this area, you only really need to return here for the Level 6 secured office room. This is just as well, as the Gun Cameras have been reinstalled when you leave this building and return to it. Below is a detailed analysis of what to locate in the other rooms when you possess the appropriate security card.

ROOM A, SECURITY CLEARANCE 4: In the room below the switchboard is a room with DNA storage cabinets and computer equipment. Also available is a pair of Night Vision Goggles.



ROOM D, SECURITY CLEARANCE 6: The bottom room on the left side of this laboratory, this book-keeping office has two linked monitors and a box containing Body Armor. This is the only reason to retrace your steps here. Note that if you've failed to locate the Thermal Goggles by the time you procure a Level 6 PAN card, they are an alternative item to be picked up here.





ROOM E, SECURITY CLEARANCE 1: Located at the top of the initial corridor where you fired the Nikita, this holds a Ration and a small Mgai (plus the FAMAS Rifle if you haven't picked it up yet). Detailed analysis is forthcoming.

ROOM F, SECURITY CLEARANCE 4: Just below Room E, this holds a microscope linked to a monitor, various rifling cannels and two boxes of Stun Grenades. Take these on your way back from the ninja encounter.

THE KONAMI MOAI HEAD

Konami have implemented the Moai head into many of their previous video games, including such classics as *Nemesis* on the Super Nintendo (below). This is a tradition they continue...

Research Office E houses a small stone head. Detailed analysis has shown that this head, or Moai, originates from a small island known as Easter Island, located in the middle of the Pacific Ocean about halfway between South America and Polynesia. This island houses hundreds of these heads - mostly massive outdoor monoliths that look very similar to each other, with square-shaped heads, long ears and rotund stomachs (in order to distribute the weight of the statue properly). Coral was originally placed on the statue to represent eyes, and a short red cylinder (often mistaken for a hat) was placed on the finished head to reflect the traditional hairstyle.

The largest Moai is 25 meters tall and four meters in diameter and constructed from pumice stone taken from the largest mountain on the island, the Quarry. Many unfinished Moai still lie on the mountain, encased in stone; they were sculpted at the mountain and then moved to various parts of the island, usually at a burial site of an important community member. The Moai face inland to absorb all evil through their eyes and exorcise it into the ocean.

LABORATORY

AN AUDIENCE WITH AN OLD FRIEND...

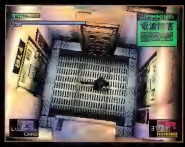
Uncover the identity of the murderer responsible for the Genome Guard massacre, ensure the safety of the trapped Doctor Emmerich, and uncover more reasons to the birth of an *enfant terrible*.

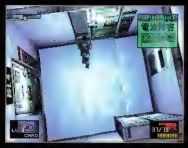
FOX HOUND BRIEFING: ENGAGE THE MASTER OF STEALTH...

A trained operative like yourself can smell the stench of death in the air, and by the sounds of the fighting you can hear in close proximity, there appears to be a feast of carnage occurring within yards of you. Once you uncover the mass of bloody corpses and the party responsible, an intense struggle ensues. Note that our data imaging analysis of the Laboratory even extends to the position of the dying Genome soldiers.

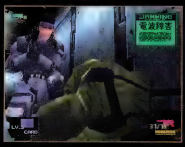
A man capable of such wanton ferocity must be a combat veteran with some degree of bloodlust. The identity of this individual must be uncovered, and his relationship to the mission identified. He is certainly no member of the Fox Hound renegades, but his threatening presence does place this operation in jeopardy. Defend the honor of this operation... and try not to use any guns.

A SPECTER OF PAIN... A small box room filters the gaseous vapors from the air, allowing you access to the main secured entrance of the Laboratory from the gassed area code named BL4. The sounds of intense hand-to-hand combat can be heard. Investigate this at once! Note that all the doors require Security Level 3 access. Through the doors, a terrible sight of butchery awaits you. Five NBC Warfare Troopers lie strewn about in a crumpled mess along a metal corridor lined with dripping blood, bullet holes and the gasps of the dying. A chilling sound of metallic babbling echoes through the air. Walking forward, a soldier stumbles from around the far corner, muttering something about "a ghost." Upon closer inspection, you'll notice massive but precise entry and exit wounds. Check each Guard closely by kneeling right in front of them (**Point A**). Take the FAMAS bullets next to the third guard and walk slowly forward...





Starting in the air filtration unit, you'll notice a strange odor in the air... the smell of death. The Guards are really dead... only one shows up bright red with Thermal Goggles.



MAP 12a

NBC SOLDIER BLOODBATH... Short bursts of gunfire and screaming sound the end of the final guard. Skewered and hoisted above a stealth camouflaged figure, the Guard is sliced and thrown to the ground. The figure uncloaks. It is the Ninja! So much for Emmerich's protection! Striding through the short circuited door, he enters Emmerich's laboratory. He must be stopped before he harms the Doctor! However you have another opportunity to study the lacerations of the Guards. Note the Guard thrown against the wall with such force that the concrete has cratered, and the still twitching form of the Ninja's last victim. With the Level 4 Security seal smoking and sparking, you can enter the Doctor's Laboratory without a PAN card. Do so, and be lightning quick about it!

The considerable force of a highly trained man who has lost his mind is admirably demonstrated above.

get item!

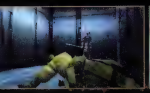
ITEM 01.	CHAFF G.
ITEM 02.	RATIONS
ITEM 03.	SOCOM AMMO
ITEM 04.	FAMAS AMMO
ITEM 05.	FAMAS AMMO

MAP 12b - MAIN AREA

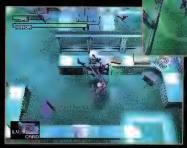
THE NINJA BECKONS... A challenge to the death awaits! That familiar voice of the Ninja has you thinking back to previous operations... but you have little time to ponder because there's a cyborg wielding a Chokuto leaping at you! The Doctor is holed up in the silver storage cupboard, so all you need to worry about is your own safety. It would be wise at this moment to engage the Ninja in a bare-knuckle brawl. Firing at the Ninja with either the FAMAS or SOCOM is useless – the Ninja simply blocks and ricochets the bullets with his blade. Most impressive. All your other weapons are useless against the Ninja. In fact, should

CONTINUED NEXT PAGE...

Put your gun away! Blasting at the Ninja results only in a mass of ricocheting bullets... your style has been chosen... fists!



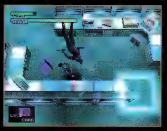
you try to lay Grenades or Claymores, the Ninja detonates them with no damage lost and mocks your efforts. Your best plan is to engage with fists or, should you be bound by no honor, with Chaff Grenades. His highly damaging diving slice that he executes when you are armed is difficult to laterally dodge; avoid it by running from the Ninja in the direction of his attack. He cannot be shot while attacking.

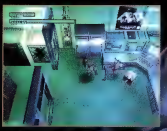


Note the main forms of attack that the Ninja employs, including sword strikes and the nasty pounce (above).

UNARMED AND DANGEROUS... Unarmed combat is a matter of dodging. The Ninja's initial attack is a double-jumping roundhouse kick that lands twice. It cannot be blocked and floors you if it connects. Be very wary about attacking after the first kick, as he lands and roundhouses again. The way to counter this is to judge where he'll finish the move, and attack with a punch, punch, kick combination once he pauses after his move. Now, retreat, and dodge his attack again. After another successful connection, the Ninja withdraws his Cyber sword and beckons you forward into a brawl. He attacks with the same ferocity, starting with a number of double roundhouse kicks and a leaping pounce. Again, judge the distance and direction of the attack, avoid it, and punch him after he finishes the move. You can run in front of or around him, or stand on or behind him as long as he hasn't recovered. Also note that he is invincible when he flashes after taking a hit, and also somersaults backwards and forwards out of danger. The Ninja can be thrown, but leaps out of such an attack and bounds away without suffering damage. He cannot be strangled.

With around half his energy lost, the Ninja, who appears to be masochistically enjoying the pain, cloaks and turns into a shimmering silhouette. He'll then hide somewhere in the laboratory (usually to the left of Doctor Emmerich's silver cabinet, in an alcove along the right hand wall, between the glass dividing wall and the top set of computer terminals, in the middle of the central cubicle or down in the bottom right area of the room). The Ninja waits for you to find him, and once you're nearby but don't attack or spot him, he'll launch into a devastating Crescent Kick that knocks the wind out of you before disappearing and flitting to another



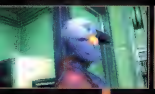


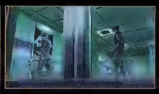
Aside from Thermal Imaging, use Chaff to stun (and strike) for around five seconds before the Ninja drops to his knees. During this time, fists, guns or even C-4 can be employed!

DODGING BEHIND DESKS

The fist-fighting style that the Ninja employs makes hiding or dodging behind a corner of a desk an excellent optional strategy. If he jumps over the desk and misses with a pounce, he'll be vulnerable. Should he attack with a desk corner obstructing him, his movement forward is more restrained, allowing easy judgement regarding the range of his attack. Hit him hard when he completes his move. Finally, should you stand behind the Ninja when he stands up from receiving a blow and is flashing, he'll usually leap into an attack away from you, giving you chance to plan your next strike.

This Ninja flips and somersaults like no other man. Maximize your combat chances by locating furniture to move behind when one of his gravity defying techniques heads your way.

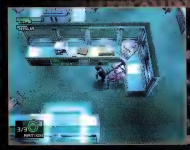


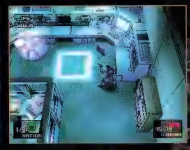


location. If you're too slow, he strides to your location and Crescent Kicks. Should you spot and strike him, he takes damage and teleports. Fortunately, his stealth technology doesn't hide the Ninja's body heat, meaning you can switch to your Thermal Goggles and pick up the heat source and pound him with your punching attack.

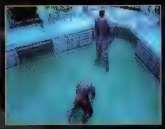
Now visibly weakening but still enjoying the punishment you're dishing, the Ninja changes his attack pattern. He now walks up to you, and when you swing for him, he'll disappear and reappear close by and attempt to pummel you with a devastating right punch. This can be dodged fairly easily, and retaliation can be delivered with your trusty three-hit combo. Repeat this fracas for around five hits as the Ninja encourages you to inflict more pain on him until his suit begins to crackle with electrical discharge. He'll then explode in a ball of electricity (which can cause major damage if you're nearby), which doesn't destroy him but disables his suit. He becomes engulfed in a sphere of electromagnetic radiation and warps to three metal chairs in the room (labeled **Points A, B** and **C**). Wait until the sphere diminishes before you run in and punch prior to retreating; the area of effect of the electrical storm around the prone Ninja varies drastically, and the damage you'll receive if you step into the sphere is immense. Alternatively, you can load up your gun and fire a couple of rounds at him. This is a safe method of taking the Ninja down.

Note that almost every part of this place can be damaged. Also try crawling and leaping up to hit as the Ninja pounces.



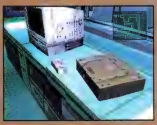


AN OLD FRIEND... Finally, the Ninja falls to the ground before informing you of his true nature and wretched existence. Naomi Hunter radios in to tell you that Frank Jaegar (code-named Gray Fox) is her brother as well as the training acquaintance you fought against in Zanzibar. After this, the Doctor informs you that he developed the Metal Gear against his will as a walking battle tank. Otacon, as he likes to be called, offers to help, shows you his stealth technology, and urges you to locate Meryl and finally locate the detonation override key. Return to Floor B1 after returning to the gassed Laboratory to claim the items in the Level 4 secured office rooms.

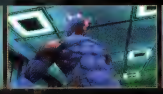


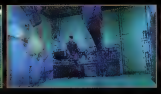
OTACON VIDEO GAMER

Not only is Emmerich a grade A anime freak, but he's also an avid video gamer. Located on the desk in the middle of the laboratory is a dark gray "generic game console" and white joypad. The console in question was originally meant to be a blue PlayStation development system, and now looks rather boxy... almost Saturn like. Also note the two Policenauts posters on the wall (one of the team, the other of the Police Mechs). The team poster shows (top row) Ed Brown, Salvatore Toscanini, (bottom row) Jonathan Ingram, Joseph Sadaoki Tokugawa and Gaise Becker. The mech suits are known as GODDARDs, and are used in space as the main line of defense. [Facts: At Beyond Coast, a supporting character in the game is called Meryl Silverburgh. In a city-street background back on Earth, you can also spot a neon sign suggesting a nearby bar is called "Solid Snake"]



Meet Ed, Salvatore, Jonathan, Joseph and Gaise... in paper form.





COMMANDER ROOM

EXORCISE AN EVIL SPIRIT...

Liaise with Meryl Silverburgh disguised as a Genome soldier, procure a number of key items and infiltrate the Commander's Room, the source of exceptionally strong psychic vibrations.

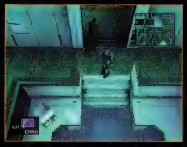
FOX HOUND BRIEFING: A MEETING WITH MERYL AND MANTIS!

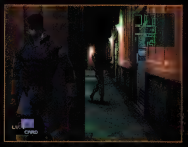
Exceedingly intense psychic emanations have been traced to this area of the Nuclear Storage Building Basement. Your continuing task is to locate Miss Silverburgh and identify her from the remaining Genome Guards in this zone. She is dressed for the occasion, so watch for her 'wiggle'. This is also your first and only trip to the Women's Bathroom, after which you'll need to enter the main domain of Psycho Mantis, a Fox-Hound renegade with both stealth and unfathomable psychic energy.

Gain an audience with this monster, as he must be taken out of the Fox Hound equation by any means necessary. Watch Meryl, as her psychic defenses may not be as highly tuned as yours, and pay close attention to anything Psycho Mantis says, for he is the most devious of all the Fox-Hound rebels. After your confrontation with Psycho Mantis, locate the hidden exit from the Commander's Room, exit the building and try to find a route to the main Communications Tower.

A WELL ROUNDED SOLDIER... Check back to the items located in the Laboratory Basement 2 area with the over abundance of nerve gas. Secure any items you need from the Level 4 Secured offices (most importantly, the Night Vision Goggles), and exit this level, taking the elevator to Basement 1. This is your rendezvous area with Meryl. Strike down the urinating Guard without causing suspicion and head back to the computer terminal room. Trooper Silverburgh is located in there. There are two Guards here, and Meryl is on the left hand side (as you view from a top-down perspective) with the other Guard taking his position on the right. Do not inadvertently sneak up on Meryl and strangle her. You will kill her. You are also able to wound (and execute) her with the FAMAS. Be wise. As soon as the double doors open, switch to First Person perspective and check the Guard on the right. The 'wiggle' in the walk and the compressed elbow position gives the game away. Those may be Johnny Sasaki's combat pants, but that bottom surely isn't Johnny's. You have the option to execute the other Guard (preferably by strangulation or SOCOM silenced gunfire), and locate the Cardboard Box B and Rations from the top left room, and the various ammunition in the bottom right room. Now run to Meryl. She'll exclaim (!) her surprise, and run straight out of the room to the Women's Bathroom. Follow her in there, but note that you cannot leave this level once you meet up with her.

To avoid any interruptions, snuff the life of the Guard in the latrines, then find the Guard with the 'wiggle'...





Quickly find Miss Silverburgh. Using the Scope to 'check' her walking style is purely up to the operative in question. Now run with her to the women's Restroom and gain an audience with her...

MEETING MERYL... Meryl has disappeared. Even if you enter the room a second after her, she's still vanished. Note the reflective mirrors and two hand dryers (both operational), a far cry from the dilapidated gentlemen's latrine. A box of Rations lies on the floor of the middle stall. In the top stall lies a heap of clothing, the outfit Meryl was wearing. Stepping in for a closer examination, Meryl surprises you (she's been hiding in one of the cupboards under the sink). After a lengthy introduction, you learn of her psychotherapy, paint tattoo, Desert Eagle, and where she keeps most of her valuables. You should now have Security Clearance Level 5 and the PAL keycard in your possession. As you exit, the stealth mood music piped throughout the complex has stopped. There's a sense of unease in the air. As she waits for you,

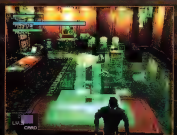
head down for the Diazepam and ammunition in the bottom left office. then head on to the source of these psychic disturbances, the Level 5 secured door. Through here is a highly reflective hallway. As you are about to enter a second golden door, a strange headache envelopes Meryl and she collapses (at Point A). After righting herself, she beckons you enter the Commander's Room in a strange, almost ethereal tone... There is a strong psychic disturbance here, especially prevalenr when you switch to first-person view. You now see the action through a Fox-Hound operative's eyes...

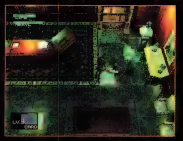
get item!

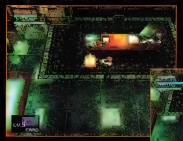
ITEM 01.	FAMAS AMMO
ITEM 02.	RATIONS
ITEM 03.	SOCOM AMMO
ITEM 04.	FAMAS AMMO

MAP 13a - MAIN AREA

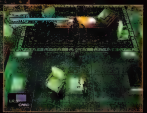
THE MANTIS CATCHES HIS PREY... As you enter the plush office filled with antique furniture, a holographical image of the island base's twin towers, an ornate desk and two busts covered with leather bondage gear a strange eerie tune starts. Spend a little time skirting around the perimeter of the room. The door closes, and the actual impending battle only commences when you both stand in the main area (**Point B**). Change to your Rations and remain unarmed. As you mill about the chamber, Meryl stands near the door, draws her weapon and advances! The power of suggestion is strong, as a thin shadowy phantom floats behind her, flicking his optic camouflage off and on. Meryl doesn't know whether to kill or kiss you and the matter must be resolved by knocking her unconscious! Quickly run around her and grapple her, throwing her over your shoulder. Then advance and stand over her as she rises, repeating the process three more times until she becomes dazed. Do not strangle, shoot or punch Meryl, for obvious reasons.





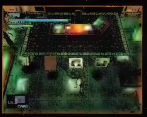


Meryl is possessed three times in this battle. Remember not to accidentally kill her...



DELVING INTO YOUR MIND... What follows is a demonstration of the awesome powers possessed by Psycho Mantis. He actually reads your memory card, charting your progress through the game and mocking you accordingly. After this, he delves deeper into your mind before finally taking possession of your joypad (see **Techfile 3**)! He finishes by cackling with glee and canceling your video output. This returns shortly, after which he draws on his powers of telekinesis in a deadly display of poltergeist and possessive activity. His major attacks occur in this order:

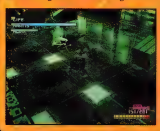
He starts by camouflaging, summoning and condensing the air around him into a psychic ball of energy. This is delivered by a throw that sends the sphere of dense matter at you. Dodge this by reacting in time to the ball. Otherwise the ball will damage you. Next, he raises three antique chairs from the lower right corner of the room, and spins them about his person, creating a shield. The chairs spin in a fast anti-clockwise pattern, and then move slowly outwards and then back in again. React by ducking (the chairs pass over you) and rising to your feet when the chairs are nearer to Psycho Mantis for an attempted shot, or move to the corner of the room and shoot at Psycho Mantis from beyond the chair's range.



POLTERGEIST ACTIVITY... Then, the two marble and leather busts come arcing through the air in a curve across the room, switching places. Next, two urns are levitated and fly through the air, tracking your position and flying in a stabbing motion. Two attempts are made with these vases before they are returned to the ornate marble table

MANTIS EYES

Note the appearance of ammunition and Rations along the left and right walls once the battle begins. Chaff and all other forms of projectiles do not affect him, and can harm you. Resort to SOCOM or FAMAS fire. Remember that it only takes one bullet to inflict damage on Mantis before he flashes. Therefore, a couple of well-placed bullets work just as well as bursts of gunfire. Punching is a low-damaging alternative. Throws and grapples are impossible.

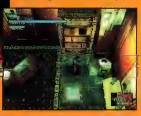


Stay back, foul fiend! Use Mantis' own eyes as your guide to where he is about to attack from.

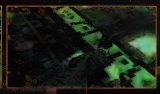
BUSTING SOME HEADS

For those operatives with a lack of cunning, or a non-functioning number two joypad port, another way to defeat Psycho Mantis is called for. Either complete the battle the hard way (complete with possessed joypad), or let the Mantis win three battles. During the third time you fight, Roy states the obvious, and after you lose this time, the two busts either side of the room (previously indestructible) become the source of Mantis' powers. Once the battle begins, pump a couple of rounds into each head. They explode, draining Psycho Mantis' power.

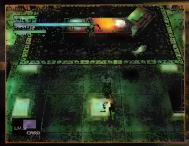
Take aim at the leather-masked bust and disintegrate it!



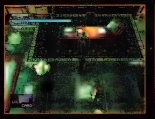
After the bust is broken, continue the fight. Mantis will not be able to read you.

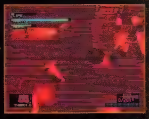


on the right wall. Duck these while locking on to Psycho Mantis, or move in an erratic pattern to dodge the urns (usually diagonally away from their position so they stop short). After this, the three antlered deer skulls fly off and home in on you for one attempted strike. Ducking enables you to completely avoid all these attacks, so follow Psycho Mantis and gun him down when he reattaches the heads. Otherwise, try a zig-zagging pattern away from the heads.

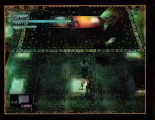


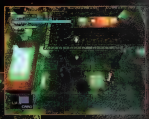
Two clumps of three books and three pictures come spinning down the room from the bookcases and the North wall. Heading in a straight line, they tumble down and back up again. The books cannot be ducked (or crawled under), so move out of their way by stepping to the side of the room or in between two of the offending ornaments. After losing around half his energy, Psycho Mantis resurrects Meryl. This time, you must also evade the psychic balls while dealing with Meryl and her Desert Eagle. Grab and throw Meryl as soon as possible, then check on the Mantis' emanations. After more strikes, the Mantis revives Meryl for one last spectacle, she attempts to blow her brains out! React by running straight in and throwing her. Should you fail, Meryl takes lead to the head and dies (on greater difficulty levels).

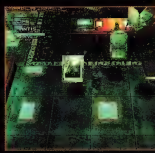




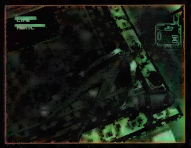
Choose the Thermal Goggles and Mantis is a much easier target!







Towards the end of the battle, Mantis throws absolutely everything at you! React by ducking or heading for a corner.



ONE FINAL THOUGHT... For a final encore, the Mantis man creates a hard-hitting ball of energy and throws it at you. Avoid this attack and draw your fire to Psycho Mantis' position afterwards. Finally, the near-dead Mantis summons the last of his remaining kinetic power, lifting all of the room's moveables except the books and chairs, and throwing it in your direction. Find a clear position and duck, dodge through the objects, or retreat to a corner. Then he throws the books and chairs at once. As the objects disperse, try to get a shot in. Upon receiving his death blow, Mantis spins back, crashing down to the ground. He lies dying, telling a sorrowful story of his malice, and drawing comparisons between his youth and Solid Snake's. Heed his advice, and exit via the hidden North entrance past the bookcase. The entrance door to this room is locked. Down a short flight of steps, a door awaits you once the items next to the steps have been taken.

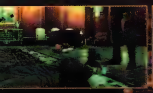
JOYPAD GONE MAD

Psycho Mantis' demonstration of joypad possession is not only impressive (providing you have a Dual Shock), but vital to his continued hold on your mind. Simply continue the battle, and you'll notice his comments ridiculing your performance. Your shots inflict little damage, and the battle becomes a fraught war of attrition. However, once the Mantis has taken control of your joypad, you must exorcise his influence. Simply pause the game, switch your joypad to Port 2 on your PlayStation and continue the battle. Now Psycho Mantis isn't quite as brash and before...

get item!

ITEM 01. RATIONS
ITEM 02. FAMAS AMMO
ITEM 03. FAMAS AMMO

MISSION COMPLETE



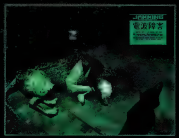
CAVE

HEADING PAST THE HOUNDS

Wind your way through a maze of caverns avoiding the snarls and pounces of a wolf-dog pack. Meet Meryl on the other side, and enter the Communications Tower courtyard.

get item!

ITEM 01.	FAMAS AMMO
ITEM 02.	PSG-1 AMMO
ITEM 03.	RATIONS
ITEM 04.	RATIONS
ITEM 05.	FAMAS AMMO
ITEM 06.	PSG-1 AMMO
ITEM 07.	DIAZEPAM
ITEM 08.	PSG-1 AMMO
ITEM 09.	RATIONS
ITEM 10.	SOCOM AMMO



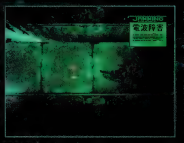
MAP 14 - MAIN AREA

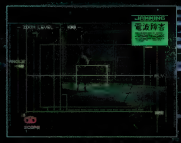
MISSION OBJECTIVES: FIND A ROUTE TO COMM TOWER A.

Psycho Mantis is down! Congratulations trooper, the first confirmed kill of a Fox-Hound! How does it feel? A few regrets perhaps, but headquarters has deemed this necessary for the good of the nation. Push Psycho Mantis' suffering to the back of your mind, and continue with your main objective, gaining access to the Communications Tower. The back entrance of the Commander's Room must be used, after which a cold and icy stone cavern must be negotiated.

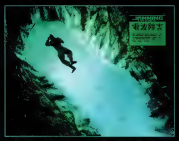
Aside from a pack of wolf-dogs (a mix of wolf and huskie), there are a number of very narrow tunnel entrances to crawl through. The stone and snow, coupled with the flickering illumination from elderly electrical lamps create a peaceful ambience amid the stealth trek. Once through to the other side, check back with Meryl before entering the courtyard.

SNIPER'S CHILDREN... The soft howling of the wolf-dogs create an almost magical atmosphere. But don't be complacent, we've had many reports from wounded workers at this facility in the past that these hounds have a taste for flesh. Note that Sniper Wolf is the person responsible for raising these animals, and her sweet viciousness may have rubbed off on these exceptional guard dogs. Once Meryl takes point and disappears, head along the stone-tiled hallway with the stained pipe outlets to a darkened area to the right (**Point A**). You'll find two natural alcoves in the darkened recesses, the lower one containing SOCOM Bullets and the higher one with Rations plus a view of your exit location. Meryl is extremely flit of feet as she's already arrived there (she's out of breath, as the quick crystallizing shows). Note you can zoom in with the Scope for a better view, but only to zoom level 1.00. Backtrack and enter the snow-laden cavern.

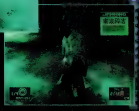


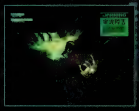


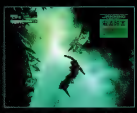
Your first port of call is a side cavern to the right. Note that Meryl has already made it through the caves.



WOLF PACK ATTACK... After a short tunnel, a piece of rock blocks your path, forcing you to crawl under. As you crawl, you may notice a couple of wolf-dogs prowling around. Exit this crawling space before you're spotted (**Point B**). This is the main cavern, with a high ceiling and snow slowly floating down. Note the melting snow causes your foot prints to be muddy in some areas. Slightly warmer areas of the cavern have bare rock walls and puddles of icy water on the ground. There's little time to view this geological masterpiece, as inquisitive hounds are scampering in to your position. They are hostile and must be treated as such. Stun Grenades are an acceptable way to avoid a wolf dog's attack, and punches also work well, knocking the dogs to the ground and only lightly wounding them. Grenades, Claymore mines and C4 causes massive damage and may kill the dogs, which is fine for those without a conscience. There are five prowling wolf-dogs plus a puppy in this area.



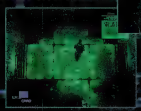




Stun Grenades or simple slugging avoids wolf dog knock downs and chomping.

Down and left of the exit chamber is a hidden room with many items and a pup!

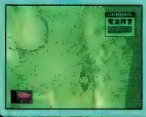
CRAWLING OUT... React by dodging any wolf-dog charge. Should you be flattened, the wolf-dog quickly starts to chew you up as you lie on the ground. Rise to your feet and punch the dog away, or shoot at it. Punching works especially well should two dogs tag team you. Move further into the caverns, checking the upper left exit (**Point C**) into an alcove where FAMAS bullets are found. Then proceed right, round the corner and down to the bottom of the cave, using the map as guidance. Two tunnels are in this location (**Point E** and **D**), and the one directly beneath you houses Diazepam, Rations and FAMAS bullets. The other to the right leads you to the exit. Here you'll meet up with Meryl and the wolf-dog puppy. Providing your wolf-dog culling is kept to a minimum, the puppy and one or two adult wolf-dog are here, wagging their tails happily at Meryl, and producing hearts to show their affection. Stay with the wolf-dogs, and they eventually curl up and fall asleep. 'Befriend' the hounds if you know how before glancing back at this tranquil zone and heading up to the Level 5 door.



The hounds are particular fans of Meryl.

TURN ON THE LIGHTS

Those experiencing the wolf-dog den for the first time are likely to lose themselves in the twisting tunnels. The low crawling spaces are difficult to find (look to the map for guidance), and the wolf-dogs can cause problems. Increase the clarity and your field of vision by switching to Night Ops lighting, courtesy of the Night Vision Goggles. The zoom function allows you to check walls for exits, and any wolf-dogs (or items) hiding in darkness can be spotted with ease. This is the key area for NVG utilization in the game. Also note that the PSG-1 ammo appears only when the weapon is in your position.



UNDERGROUND PASSAGE

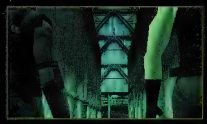
A BATTLE FOR TACTICAL SUPREMACY!

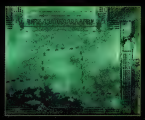
Pay back the sniper for wounding your partner. Retrace your steps, returning with a new weapon, and engage a deadly Kurd markswoman in a battle of telescopic ordinance.

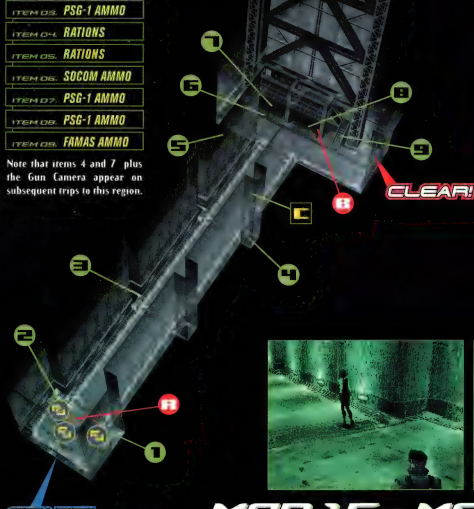
get item!

ITEM 01.	PSG-1 AMMO
ITEM 02.	PSG-1 AMMO
ITEM 03.	PSG-1 AMMO
ITEM 04.	RATIONS
ITEM 05.	RATIONS
ITEM 06.	SOCOM AMMO
ITEM 07.	PSG-1 AMMO
ITEM 08.	PSG-1 AMMO
ITEM 09.	FAMAS AMMO

Note that items 4 and 7 plus the Gun Camera appear on subsequent trips to this region.

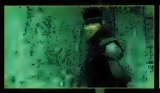


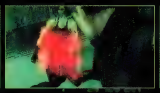


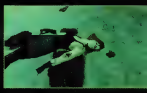


I was able to see where the mines were placed.

MAP 15 - MAIN AREA



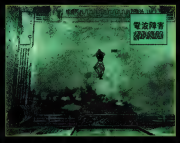




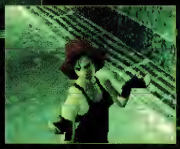
MISSION OBJECTIVE: RETURN FOR ACCURATE ORDINANCE

A massive towering structure greets you. This is the Communications Tower A, one of the twin structures in this base, and an area that must be explored before the location of the Metal Gear can be determined. Be vigilant, as our imaging system has picked up heat sources along the Tower's perimeter. Take care, the entryway is littered with Claymores.

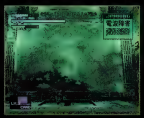
As you continue, a sharpshooter picks Meryl as a target, badly wounding her. This leads to a frantic backtrack for a piece of killing equipment suitable for this confrontation. Hurry back to this location, and face the sniper in a one-on-one confrontation where the steadiest hand wins the day, then continue on into Communications Tower A..

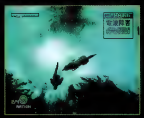


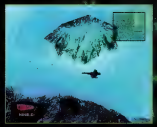
Crawling over the entryway Claymores is an easy way to reach the still psychic Meryl. Running over Claymores results in a shrug of incredulity from Meryl.



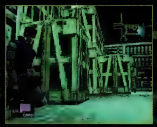
SILVERBURGH IS DOWN!... Meryl seems a little eager to reach the other side of the entryway, and she knows the place is littered with Claymore mines. This is possibly due to the residual effects of the Psycho Mantis' powers granting Meryl temporary powers. Meryl walks a complex pattern around the stone-floored entryway, and beckons you to follow. Either walk the exact route carefully, memorizing the last section when the footprints fade, crawl straight over the Claymores to the other side (you'll pick one up as well), or skirt around the left hand wall. Once across, a faint red dot appears on Meryl's chest. Instantly, you know this to be a laser target! Meryl then receives three expertly aimed shots, two to the leg, and one to the left arm through her Fox Hound tattoo. Silverburgh is down! I repeat, Silverburgh is down! She then displays her real feelings about her life and career. From telemetry data, the sniper is nestled somewhere on the second floor balcony. It is Sniper Wolf. Do not attempt to run to Meryl. Stay behind cover or you will be shot and killed. Return to the Armory for a suitable weapon.

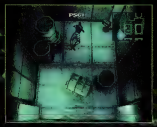




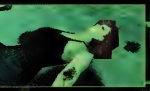


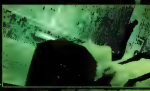
TREK FOR THE SNIPER RIFLE... Weaving your way back through the previously explored regions is somewhat laborious, but you should be familiar enough with the layout of the zones to avoid capture. The only real section to have changed is the Canyon. The M1 tank has dis appeared, four Gun Cameras have been fixed to the exterior door and tower structures, and over a dozen Claymore mines litter the area. The adjacent map shows the location of the mines. To avoid them, (half the cameras (the sensors on the tower cameras have a huge line of sight) and crawl past, or hug the walls of the arena, bending down to crawl over only one or two mines. More ammunition can be obtained here (and from other places along the route, check the appropriate maps for details)... Once in the Tank Hangar, locate the room where you found the SOCOM suppressor. A Guard stands facing away from the entrance, watching over SOCOM ammo. Strangle the soldier, take the bullets if needed, and head for the Armory. Watch for the armed (and highly intelligent) Guards. Run out, strangle the first, then down and left to take down the second. Allowing yourself to be spotted is exceptionally stupid. Enter the PSG-1 Secured chamber, switch to your Thermal Goggles and take the rifle. Now retrace your steps.



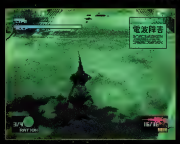


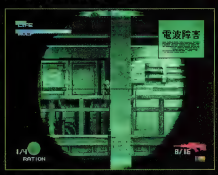
When you reach the Armory, Heavily Armed Troopers patrol the corridors. Take great care not to attract attention or you will be swamped.



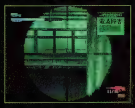


PREPARING FOR BATTLE... Readying yourself for a battle with Sniper Wolf is a frantic task, requiring a steady aim, patience and skill. Meryl has been removed (only puddles of her blood remain), and two boxes of PSG-1 ammunition lie either side of the entryway. The Claymores have been deactivated. Do not run forward or move towards the Comm Tower at all, as you risk being sniped. As soon as you enter the entryway, face forward, select your PSG-1, and aim it up (at **Point A**). The camera view switches to the sniper telescopic lens, but you have no time to adjust to this new mode of vision: Sniper Wolf will already have tried to pick you off! Gulp down a Diazepam tablet. (see **Techfile 1**) switch to Rations and take aim...

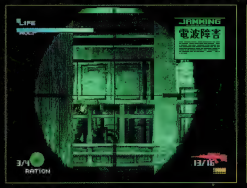


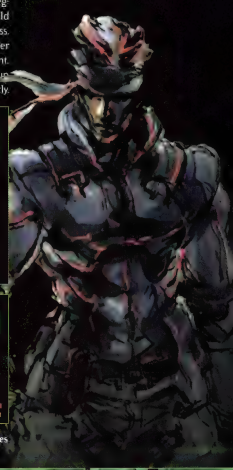


Here are the sights you'll see in sniper combat. The numerous hiding places afforded by the girders make shooting the Wolf a frantic experience. Try shooting ahead of Sniper's position when she gets up and runs for a real professional wounding

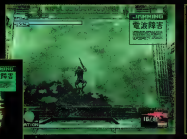


STAY CALM AND ON TARGET... Your arms should not be shaking, and your heart-beat should be regular if you've taken Diazepam. If you zoom in on Sniper Wolf's location without being shot, you should see her crouching, standing or lying down with her weapon aimed at you. If both your laser targets cross, your sights flash red. If you cannot see her, she is hiding behind the pillar, so watch for her there (her breath gives her position away). If you are hit, your weapon arm is nudged to the left or right. Straighten your aim back at the balcony as quickly as you can. If you are continuously winged, stand up and duck down again, aiming up and straight ahead. If you reload, your sight drops, so raise it quickly.





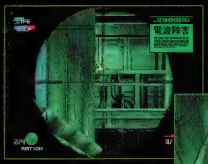
Note the laser sights of Sniper Wolf's identical telescopic rifle.

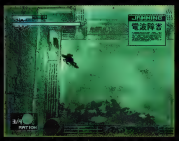


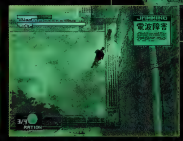
The two pictures (above and left) demonstrate how Sniper Wolf gauges a lock on. She'll exclaim and pause when your beams meet.

LEARNING A WOLF'S HABITS... Once you target Sniper Wolf, shoot at her quickly. You'll hit her only when she is aiming at you (i.e., not hiding or running), and you can shoot her through the top balcony rail. Make sure she is in your crosshairs, or extremely close to them when you fire. She has a variety of positions, including left of the pillar (crouching and lying), at the pillar (peaking around each either corner), and to the right of the pillar (crouching and lying). Aim at any part of her, and keep shooting until she falls. This takes around ten shots. Running out of ammunition is slightly problematic, as you must run to either side of the entryway, take the PSG-1 bullets and take a sniping position again. Running into the long passageway ahead of you results in death. If you run entirely out of bullets, more will appear on the left wall of the entryway.

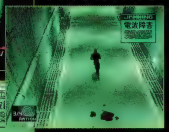
Sniper wolf is on the run. There's no need to reload during this bout. Just keep a steady aim.

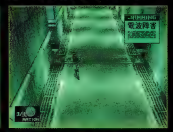


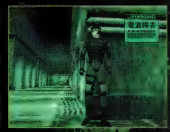




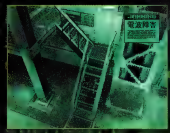
Should you find it necessary to locate more ammunition, these two spots hold more than enough bullets. More respawn if these run out.







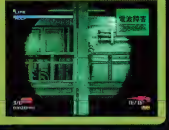
SCOUTING OUT THE TOWER... Once Wolf falls, run forward and down the long corridor as the wind whips around you. You may opt to closely inspect Meryl's blood. A small alcove on the left holds more PSG-1 ammunition. Continue further into this deserted entrance. No Guards or the wounded Sniper Wolf appear on radar or can be found from thermal imaging. Moving under the balcony at the base of the Comm Tower, there's SOCOM ammunition to take on the left near the disturbed barrels, a box of Rations and FAMAS bullets under the stairwell to the balcony. Climbing the steps, the chatter of rats can be heard as they scoot along the icy metal girders above you. Only the blood stains of Sniper Wolf remains, along with a box of her PSG-1 ammunition (**Pond B**). Once the items are collected, save your game promptly and investigate the entrance. Too late, an ambush is discovered! It seems Sniper Wolf was only winged by you. This alluring vixen caresses your face before slashing your cheek and beckoning a Guard to pistol whip you into unconsciousness. The last blurred recollection you have is being dragged away from the Comm Tower.

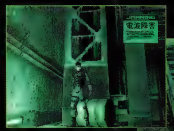


MISSION COMPLETE

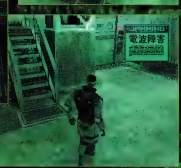
STEADY YOUR AIM

On the harder difficulty settings this calming drug lasts for a considerably shorter time, meaning you'll need two to three tablets for the entire sniping battle. Without Diazepam, involuntary twitching makes your aiming rather wild, as your quivering can send shots wide. There are no after-effects associated with Diazepam. Finally remember to reequip your Rations after taking a tablet during a sniping battle.





Time for a decent search of the icy surroundings... but the reception is going to get even colder...



MEDICAL ROOM

STRAPPED TO THE TORTURE MACHINE!

Resist the 'interrogation' from Revolver Ocelot, or break under the strain of the electrical torture. Once in the cell, a startling discovery is made, and an incompetent guard disposed of.

FOX HOUND BRIEFING: ESCAPE THE CELL WITHOUT FRYING!

This stealth infiltration mission has taken a turn for the worse. You are about to gain audience with three of the Fox-Hound renegades, Liquid Snake, Revolver Ocelot and Sniper Wolf. From blueprints of the torture equipment, this looks to have been taken from Speisnaz (possibly as a gift) and customized by an interrogation professional, the new one-handed Revolver Ocelot.

After your body is wracked with pain, you'll possibly be deposited in a holding cell nearby. As your disorientation wears off, you'll receive a number of additional visits to the 'chair'. Your priority now is to retrieve your equipment and escape the cells, winding your way back to the Comm Tower. Radar tracking shows you to be back somewhere in the initial complex, possibly near the Holding Cells.

CLEAR!

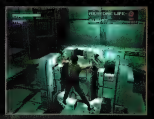
MAP 16 - MAIN AREA

get item!

ITEM 03. RATIONS

ITEM 01. SNAKE'S STUFF

MEET THY BROTHER... Waking from the darkness of unconsciousness, your head must still be aching from the pistol whipping, your hearing has returned, but your eyesight has not. Headquarters has located you somewhere in the first Hangar area, possibly on the same level as the Holding Cells. A disembodied voice with an English accent seems to be talking about launch preparations.



Suddenly, high intensity lighting is switched on, and you find yourself strapped into some kind of chair. When the lights flick on, you have limited head movement, allowing you to view the top half of what appears to be a holding room. Then finally, you are shown the room in its entirety. This is Revolver Ocelot's torture chamber, and you're strapped into the 'chair'. The brother of dark has finally been met

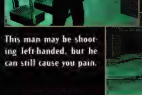
Ocelot takes great delight in his torture methods. He also gives complete instructions on your choices, resist, talk or fry!

face to face, and you're stunned at the similarities between you. Meryl is still alive, thankfully, and the conversation quickly turns to matters of launch preparations, the intricacies of the PAL card, and a problem that calls Liquid Snake away. Sniper Wolf fondly plays with you before gulping down a tablet and heading to feed her wolves, leaving you facing your torturer strapped to his machine (**Point A**). The now one-handed Revolver Ocelot!

A TORTUROUS STRUGGLE... Ocelot may be making this 'interrogation' short, but he's employing intense electro-shock treatment in order to break you. Hopefully, you saved your game shortly before this session, as the following torture influences the future of this entire mission. When the torture begins, you must resist the pain by tapping on the action (circle) button vigorously. As the time counts down (the blue bar), your energy is sapped, and you must keep hammering on the action button until the time runs out. Should you press Select, you elect to give in to the torture, and divulge some of the mission operation, and Revolver Ocelot elects to interrogate and "have his way with" Meryl. If your life bar empties completely during this interrogation, you die from a mixture of brain hemorrhaging and electrical burning as your blood boils. Your game is then over; you have no option to continue (the reason why Headquarters informed you to save your game earlier). Remember that you cannot save here, as pressing Select to call Mei Ling causes you to submit. Auto-fire joypads have been tested and found to have been deactivated by Revolver Ocelot.

Hammering on the action button gets harder as the current increases. Resist (right), or a grisly fair awaits you (above).

A TAPPING FRENZY... Depending on the difficulty setting of your operation, Revolver Ocelot makes four to five separate attempts at electrocuting you into talking. Each time, the pressure continues to build, as the time limit lengthens slightly and the amount of electrical discharge and voltage increases. Of course, the only way you'll survive this little game is to summon rapid button presses. The most economical way of pressing the action button quickly is to keep your pressing motion to a minimum. Only lift your finger high enough to register a release and only press down far enough to register a press. Concentrate on this small amount of movement and perform it as fast and in the most relaxed manner as possible. Finally, remember to keep on pressing the Circle button after the time limit has expired to regain more health.



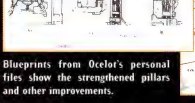
This man may be shooting left-handed, but he can still cause you pain.

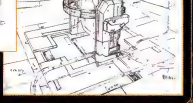
MACHINE PROFILE SPECIFICATIONS:

SERIES 007A TORTURE DEVICE

Weight: *7,450lb* ***Height:*** *320cm* ***Voltage:*** *4000 V AC/DC* ***Applied Pressure:*** *Up to 500lbs per square inch* ***Victim data:*** *1*

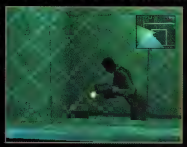
The Spetsnaz torture device, originally made by the French military in the 1960s, was an effective way of loosening the tongues (not to mention the bowels) of terrorists, thieves and murderers. Although never officially used, the *Douleur Electrique* was a great success, and sold to the Russians in the 1970s as the most effective means of torture. Revolver Ocelot has made specific improvements to the model, including strengthened pillar blocks, control panels on the device moving together with a central bed. The 'subject' is bolted to the bed, a large belt around his waist and wrists, and the interrogator able to rotate and raise or lower the bed by simple computer control. A set of wires lead to the power source, and another to the control monitor where either pressure or electrical voltage is applied to the 'subject's' whole body. Approximately thirty seven victims have died on this machine alone since import from Russia.





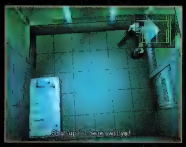
Blueprints from Ocelot's personal files show the strengthened pillars and other improvements.

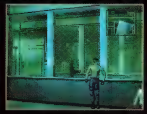
A ROTTING CORPSE... Once the first portion of your torture has finished, two Guards drag you to a holding cell (**Point B**). Inside are the rotting remains of the DARPA Chief Anderson! Donald Anderson's corpse has been discovered! Use this time in prison to your advantage, and perform a number of key tasks. The first one is to radio Otacon for assistance [141.12]. Despite a twisted ankle, Otacon agrees to converge on your location with a number of helpful items. After this chatter, Roy Campbell and Naomi Hunter cut in through the ether. Closely inspect the remains of Anderson, and you'll notice maggots crawling about, and a slightly leathery texture to his skin. It is obvious that this man was killed at least two to three days ago. So who was the man you saw die in the Holding Cells?



A sickly Guard and an even sicker DARPA chief are your only human contacts... until you make a call.

HERE'S JOHNNY... A Guard stands muttering to himself. We've checked again, and found this Genome soldier to be Johnny Sasaki, highly feared and supremely skilled in hypochondria. The brand new uniform also gave his identity away. Miss Silverburgh's man-handling of Sasaki has given him a cold, and he constantly complains about it. Try knocking on the sides of your cell for a curt rebuttal. After a moment of grumbling, he receives word from Revolver Ocelot. There's another round of torture if you haven't submitted yet!

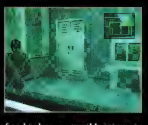




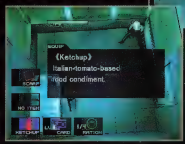
Those tough enough to survive the first torture session are given up to four more chances... to die or divulge information!

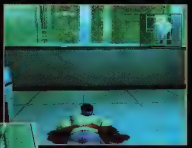
SASAKI'S TERRIBLE BOWELS... Repeat the process of resisting Ocelot's excruciating torture, and you'll return to your cell. The dead DARPA Chief is still decomposing, and Johnny Sasaki now seems even more perturbed than before. A concerned Roy and Naomi radio in to check your status (Naomi even grants you a Shiatsu massage). With Otacon still incoming, there's little to do here but wait and watch the Sasaki pantomime. Now, instead of sneezing every few steps, a terrible fear grips Johnny as stomach acids and indigestion affect his lower bowels. This man appears to be suffering from diarrhea, and he clutches his backside, fearful of the movement to come. He exits the chamber, through the Level 6 Secured door, past the torture machine and into a nearby toilet. Follow him by sight to gauge how far he travels.

As Sasaki tends to his business, a shimmering form appears. Optical tracking has deemed this to be Otacon, and he moves up to your cell door, before decloaking. Otacon provides you with a silk handkerchief with the faint smell of Sniper Wolf's perfume, a bottle of Ketchup and a Level 6 Keycard before fleeing the area. The Ketchup is your key to exit this cell. Before Sasaki returns from his toilet jaunt, lay down in the middle of the cell (**Point C**), crack open the Ketchup, and allow it

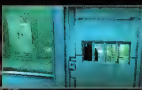


Sasaki has a terrible time in Alaska. Use his rush to the restroom to your advantage. The Doctor now appears if you called.



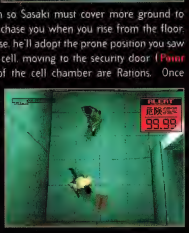


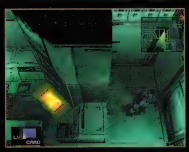
A choice condiment put to cunning use. Remember to break the ketchup when Sasaki is away from his post.



to trickle into a pool of pretend 'blood' underneath you. When Sasaki returns, remain completely still. As he walks down the corridor, he'll spot your prone form and rush to investigate the 'suicide'. As he opens the door, ready yourself. Once he enters the cell and runs to your body, leap up and knock him unconscious in whatever hand-to-hand manner you deem appropriate.

Position yourself to the left of the room so Sasaki must cover more ground to reach you, and thus have less chance to chase you when you rise from the floor. When you've either stunned him (in which case, he'll adopt the prone position you saw him in earlier) or killed him, leave the cell, moving to the security door (**Point D**). Beneath the door in the corner of the cell chamber are Rations. Once through the door, collect your belongings from the now deserted torture chamber (after which you'll execute a 'quick change'), and leave using the Level 6 security door (after Chaffing, exploding or dodging the Gun Camera) to the B1 Holding Cells.



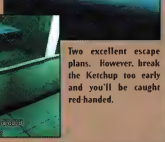


Getting caught in the searchlights will set off the alarm. Grab the grenades and run for cover!

OTHER ESCAPE PLANS

There are a number of different ways to free yourself from the cell. Instead of employing ketchup, you can simply hide under the bed when Sasaki is indisposed. If you attempt to hide under the bed when Sasaki is actually guarding, he'll spot you acting suspiciously and ridicule you. Once Sasaki returns, he'll run quickly to unlock the cell and locate you, at which time you must spring from under the bed and knock him unconscious. Once you escape, your unused Ketchup mysteriously disappears. Should you simply throw Sasaki over your shoulder (and not knock him out) and flee the scene, he'll catch up with you in the torture chamber. Just as he flicks the safety catch off his FAMAS, another bowel movement occurs, and he runs whimpering to the latrine. Take your items and exit as normal.

Do not use your Ketchup while Johnny is in the same area as you, as he'll laugh at your messy attempts at a mock suicide. Remember to wait until he leaves for the toilet. If you fail in your attempt to escape (Johnny spots you using the Ketchup, sees you attempting to hide under the bed, or you leap up to strike Sasaki too early), you'll be dragged off more torture (assuming you haven't talked). When you return, another optically camouflaged figure appears. This is the Ninja, and he frees you if you're unable to dupe Johnny.



Two excellent escape plans. However, break the Ketchup too early and you'll be caught red-handed.

MISSION COMPLETE

OCELOT'S GIFT

Once you take your items, check through your inventory. Usually packed in with your items is a mysterious box labeled 'Timer'. This is an extra gift from the terrorists, a time bomb set to detonate when the counter reaches zero. Failure to check for the bomb can cause severe wounding (and can seriously compromise your position) later into the game. Be sure to highlight the bomb, using the action button to throw it away from your position. It explodes with a large blast radius shortly afterwards.

Throw this bomb as soon as you can (but stay away from the explosion). Forget about it, and you'll receive heavy wounding later on.

RUNNING BARE-CHESTED

Should you decide to leave without locating your equipment, you're presented with a problem in the shape of two extremely accurate Gun Cameras in the B1 Holding Cells, able to pick you off with ease. Your lack of a sneaking suit with special reflective materials (which causes partial invisibility at long visual range) is the reason for such accuracy. The elevator doors are also locked and cannot be entered into. Therefore, those without equipment can only explore the rooms shown in the map, and run the risk of exposure.

The first Gun Camera to see bars the way to the Holding Cells where two more sensors prevent a bare-chested Snake from escaping. Locate your clothing with haste.

COMM. TOWER A

ASCEND 27 FLOORS OF TERROR!

Escaping the cell, retrace your steps to the first Comm Tower, and secure new items along the way. Once at the top of the building, locate the second Tower and gain access.

MISSION OBJECTIVES: GAIN ACCESS TO THE ROOF!

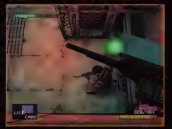
With a new sense of freedom and a higher security clearance, prepare to spend some time restocking your item collection. This section devotes some time to checking back through previously explored areas, locating items you didn't have the ability to take, and trekking back to the Comm Tower. Headquarters has been charting your progress, soldier, and will react accordingly depending on your performance in the Medical Room. Did you submit, soldier?

Be increasingly wary and vigilant in these previously explored sectors. Complacency can be a killer here, as tightened security has lead to the installation of Gun Cameras in locations where none existed previously. Lastly, you have an exceptionally long climb up a 27-floor tower to complete, so prepare for some intense scrambling up stairs to the end of this section, along with a serious rappelling afterwards. Stealth must be combined with quick-thinking action!

TOOLING UP FOR A CLIMB...

Out of the torture room, you'll find yourself in familiar surroundings. Blueprints and your radar location have checked out – this is the B1 Holding Cell where you met a suspiciously nondecomposing DARPA Chief Anderson and Meryl Silverburgh. There's no time to reminisce, as two Gun Cameras have been installed and must be scooted under. Return to Sasaki's area, and look for more Rations under the bed in Anderson's cell. Adjacent to this is Meryl's holding cell, where you'll uncover a box of Chaff Grenades. Check back to the locations of the other items you took previously, as the SOCOM Bullets and Rations in the hidden vent all reappear. Now head down to the Armory for a comprehensive search.

As you open the elevator doors, be ready to combat the threat of three Genome soldiers. Liquid Snake has posted reinforcements in key locations to deal with you. Remember the locations of the trapdoors from your earlier search. The Armory is a particularly difficult area to remain unnoticed in, and once discovered, the Guards attack with ferocity and additional troopers. Locate your Guard, strangle or shoot him without raising attention (remember the SOCOM pistol with suppressor is your best bet here). After Deepthroat chips in, collect all the items you need, before visiting the secret corridor housing the rooms with the Camera, Chaff and Stun Grenades (should you return here with a Stinger Missile Launcher, rockets are here instead).



HIDDEN STORAGE AREA...

Warning! Please do not attempt the following espionage tactic unless you possess Security Clearance of Level 4 or above. A Stinger Launcher is also recommended. Should you blow a hole in the wall at the end of the passage leading to the Revolver Ocelot battle, you'll be able to enter another truncated corridor with two sealed doors. Collect the Rations under the lower camera, and the C-4 at the top of the corridor.

B2-1 SECURITY CLEARANCE LEVEL 4 REQUIRED FOR ENTRY:

Contains two more Gun Cameras, Stinger ammunition (once you pick up the launcher) and a Camera. [Warning! Camera operation and subsequent anomalous imaging is deemed CLASSIFIED!]

B2-1 SECURITY CLEARANCE LEVEL 6 REQUIRED FOR ENTRY:

Contains a Gun Camera on the bottom wall, Chaff Grenades and Stinger ammunition. Finally, if you enter this room with the Stinger launcher, you can take down the Gun Camera in the room above by firing at the target crosshairs through the wall (from Psun A)! The splash damage destroys the Gun Camera.

get item!

ITEM 01.	RATIONS
ITEM 02.	C-4
ITEM 03.	CAMERA
ITEM 04.	STINGER AMMO
ITEM 05.	STINGER AMMO
ITEM 06.	STINGER AMMO
ITEM 07.	STUN G.
ITEM 08.	CHAFF G.
ITEM 09.	STINGER AMMO

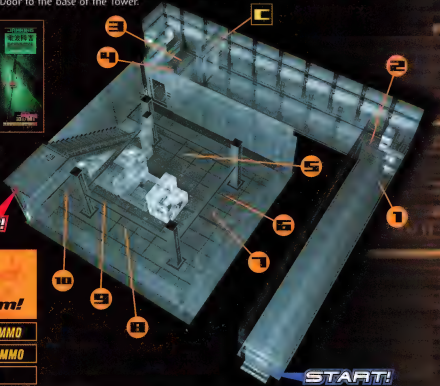
SNIPE AT NBC WARFARE GUARDS... After you exit the Armory, make your way up, through the Tank Hangar, across the Canyon (avoiding the Claymores by utilizing the earlier map or the Mine Detector if your radar is operational), and to the Nuke Building. Here you may employ an excellent sniping strategy. Arm yourself with the PSG-1 Rifle, lie down just behind the large open slatted door at the bottom of the ramp, and target the NBC Warfare Guards with your gun. This in no way impedes your position, and allows you to pick off two of the Guards with ease. Being a little over exuberant with the Rifle (ricocheting off walls or the truck) isn't a problem, as the alerted Guards close the door you're sniping from, leaving you on the other side in the ramped area. Once the alert has stopped, you may begin again. Shoot for the neck, Solid Snake!

Snipe away Soldier! An excellent way to kill all three Guards!

Once through, you may opt to journey from the gassed laboratory to the Level 6 Secured Room for a suit of Body Armor, before trekking to the B1 floor and raiding the computer rooms for equipment (such as Diazepam and the Medicine in the middle left office). Now run through the Commander's Room, into the cavern system, and out the other side (perhaps journeying to the secret cave for more Diazepam and PSG-1 ammunition). Into the Underground Area, you'll relive the trauma of Meryl's shooting after you cross the entryway (now devoid of Claymores). This is all the more harrowing if you've divulged information in the torture chamber. Seek comfort from Campbell and the team back at base. As you run down the long narrow walkway, ready yourself for the high-mounted Gun Camera in the second small alcove on the right. Running past at a close distance to it allows you to dodge the machine-gun fire. Once the balcony and storage area have been checked, enter the Level 6 Secured Door to the base of the Tower.

As you as you enter this section, prepare to run, as the number of Guards about to descend on your location are limitless! The 'ambush' Camera is also super sensitive.

Cause the Guards to temporarily halt their attack by placing Claymores in the corridor (above). Then collect the Rope and run!



get item!

ITEM 01.	FAMAS AMMO
ITEM 02.	SOCOM AMMO
ITEM 03.	STUN G.
ITEM 04.	ROPE
ITEM 05.	SOCOM AMMO
ITEM 06.	SOCOM AMMO
ITEM 07.	SOCOM AMMO
ITEM 08.	FAMAS AMMO
ITEM 09.	FAMAS AMMO
ITEM 10.	RATIONS

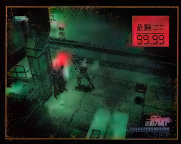
MAP 17a

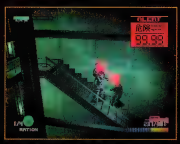
MASSIVE GUARD RETALIATION!... A darkened passageway narrows your vision. At the other end is a pile of crates and boxes. Take the FAMAS bullets and SOCOM ammo (you may pause and check the boxes, one has the number 3697 stamped on it), and check the door ahead. Headquarters has a very odd feeling about this... and they are correct to be concerned. There's an extremely sensitive Gun Camera riveted above the door on the other side, and as you run in, it alerts an almost infinite number of Guards who run down the corridor behind you two at a time. Chaffing the Gun Camera is a terrible plan, as you're discovered as you throw the grenade (if at the doorway), and you'll be stuck there, allowing the soldiers a couple of rounds of shooting at you. Even scrambling the area before you enter the door is useless, as the Gun Camera is unaffected by Chaff. A far better plan is to simply run in, brace yourself for the Guards, grabbing the two items (the Rope and Stun Grenades) and running through the door beneath you (remember to keep your Level 6 PAN card at hand). Another plan is discussed to the left.

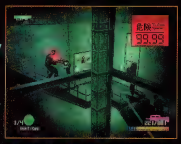
DON'T FORGET YOUR ROPE!... As the alarm continues to sound, run to the right with your FAMAS rifle gripped firmly as you run, and switch to holding your Rations. You need to be shooting on the fly, so ready yourself for many more soldiers in this area. To the right lie many more ammunition boxes of SOCOM and FAMAS ammo, along with a Ration in the corner under the stairs. Keep on the move as you collect these items, but remember that you'll be able to return here shortly should you find yourself low on ordinance. As you run, keep your FAMAS rifle aimed directly in front of you. Now ascend the stairs, shooting at any Guards you see in front of you. You'll also find yourself being chased by Guards from behind, but stopping and confronting them can allow them to swamp you. Train your eye to the upwards flick aim that Solid Snake adopts (while running and aiming) when a target further up the steps presents himself. Fire directly at the Guard, but don't stop to finish him off – wounding is sufficient, as he'll let you past. Fire too late or run into a Guard, and they'll automatically swing their FAMAS rifles, knocking you down, and this again can lead to the enemy swamping your location.

MAP 17b

Use Stun Grenades for an easier (and painless) way to ascend, or employ short FAMAS bursts just prior to meeting your next foe.







Keep running and keep stunning or shooting the Guards. Learn when to throw a grenade for maximum effect.

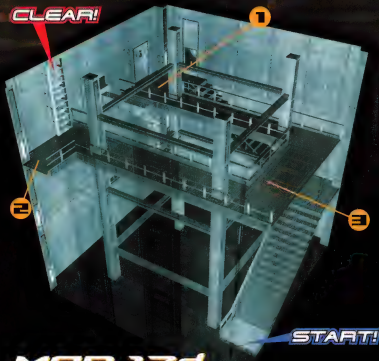
A BREAK IN THE STAIRWELL...

You should encounter a new guard after every three flights of stairs, and they're usually located near the top of a particular flight of steps. You begin your stair climb on floor B3, and the flights of stairs continue to Floor 09 (with the alarm sounding continuously, simply because the steps you're treading on make a very loud echo), whereupon you'll locate a Level 6 Secured Door (**Map 17c - Pass A**). Do not switch from your Rations to check this door; it is unable to be opened (in fact, as Otacon chimes in to inform you, it is extremely cold to the touch). Concern yourself instead with the task of collecting FAMAS and SOCOM ammo from the balcony, and continuing upwards.

MAP 17c

get item!

- ITEM 01. FAMAS AMMO
- ITEM 02. FAMAS AMMO
- ITEM 03. FAMAS AMMO
- ITEM 04. SOCOM AMMO
- ITEM 05. SOCOM AMMO
- ITEM 06. RATIONS

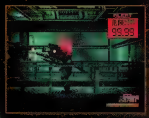


MAP 17d

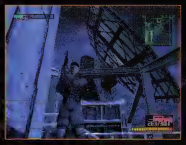
UP TO THE TOP FLOOR... Use your preferred method of taking down the Guards, and wind your way all the way up to Floor 27. At the top, the remaining Guards must be taken down by gunfire (or thrown over the edge!). Grenades or even C4 on the backs of the Guards work just as well, if you can plant them (and detonate them) without killing yourself. Moving along the catwalk, you'll uncover more ammunition before a metal runged ladder is located. Before you climb this, check the balcony to the south. Rations are to be found here. They should be taken before the roof is accessed.

get item!

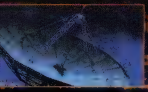
- ITEM 01. SOCOM AMMO
- ITEM 02. RATIONS
- ITEM 03. FAMAS AMMO



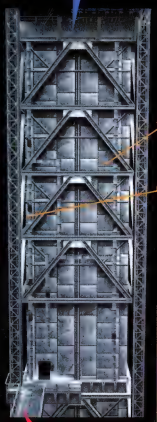
COMMUNICATIONS ARE DOWN!... At the top of the ladder are a small maintenance room and a Level 6 Secured Door leading to the roof. A howling blizzard greets you, as does a spectacular view of the second Comm Tower's huge satellite relay system. Across to the second tower and down to the subterranean base is your route. Start by checking the area. Amid the pipes and metalwork lies a raised piece of flooring marked "Emergency." Ignore this for the moment, and make your way to the icy metal steps leading to the bridge between the towers. What looks like an easy crossing suddenly turns into a dive for cover as a Hind D helicopter hovers into view and unleashes half a dozen UV 32 57 unguided rockets at the satellite dish! As they snake to their target, you take cover and watch the immense dish creak and then topple over the side of the tower. The bridge collapses and sheets of metal girders fly in all directions. When the cut scene finishes, Liquid Snake attacks.



MAP 17e



START!

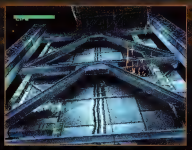


get item!

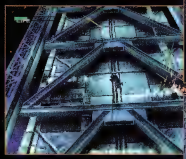
ITEM 01. RATIONS

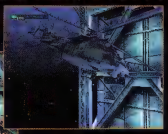
ITEM 02. RATIONS

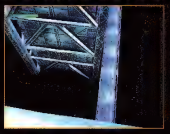
RAPPELLING ACTION... Bring up your inventory and select the Rope. You did pick it up, didn't you? If not, consult **Techfile 1**. As you select the Rope, a cut scene opens with a mass of streaking missiles detonating on the roof of the first Comm Tower. You've leapt off the side of the building not a moment too soon. Now you must face a small but fraught challenge of rappelling down the side of Comm Tower 1. Receive the instruction from Roy Campbell, and utilize it on the way down. You have a number of rappelling options. First, you must use your legs to jettison yourself off the tower structure. This is achieved with the X button. As you push off the side of the building, press the direction you wish to travel (example: down and to the right), and move that way.

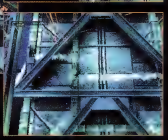


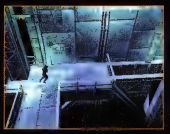
There are two different hazards to overcome: boiling hot steam from the ruptured pipes in the damaged building, and the shrapnel from Gunship fire. Launch yourself off, head down to a point where the steam cannot hit you, and rappel again. If you find yourself swinging into gunfire or steaming smoke, land and leap again immediately, or press the Circle button to raise your legs up to your body and plant yourself on the structure, minimizing your chance of a hit. This helps if you want to steady the rope: simply rise up and hit the wall with your bended knees, taking the force of the landing rather than your whole body. This move can also be used to avoid steam or shrapnel just beneath you. Note that you can walk on the horizontal girders when you reach them. Remember to take the Rations from the second horizontal girder down by landing on the girder, waiting for the steam to clear, and running to grab the item. Further down, noxious black smoke belches forth prior to escaping steam, but providing you've rappelled down and angled your descent to avoid the vapor, you'll reach the walkway below. Don't worry about leaping out too far and missing the walkway, as you cannot.







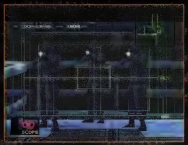




CLEAR!

MAP 17f

WELCOMING COMMITTEE... Once on the snow-laden platform, you now have a real chance to infiltrate the second Tower. However, before you dash down the scaffolded linking platform, take out your Scope. See those dark shapes at the end of the walkway, trooper? They're crack Genome soldiers with increased vision and aiming! No amount of rushing makes it through their extremely accurate FAMAS rifle fire (you'll get about halfway along the walkway before being gunned down), leaving you a couple of sneaky alternatives. First, jog to the left and col-



get item!

ITEM 01. RATIONS

ITEM 02. PSG-1 AMMO

ITEM 03. PSG-1 AMMO

ITEM 04. C-4

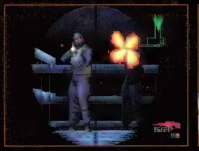
ITEM 05. RATIONS

ITEM 06. STINGER AMMO

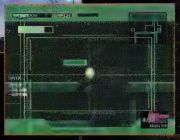
ITEM 07. STINGER

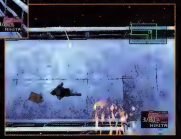
MAP 17g

lect the PSG-1 ammo boxes and Rations, then head back to the front of the iced up door. You then may opt to arm yourself with the PSG-1 and aim at a Guard. Strike one, then one adjacent, then the third, and repeat until one Guard falls. Then finish with one Nikita missile from **Point A** (or shoot many missiles at the Guards after a couple of PSG-1 shots, the choice is yours). Note that once one of their brethren has been wounded, the Guards mill around to the left before repositioning. Do not encroach their territory. Stay behind the alcove housing the C-4 (**Point B**). Finally, you'll only receive PSG-1 ammo in the points shown if your ammo for this weapon is less than ten... and after the Nuke Building sniping festival... it should be!

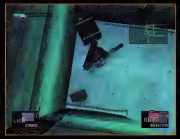


AVOID THE STRAFING HIND... Once the Guards are successfully taken down, run down to their location. As you near the corner, Liquid Snake's Hind D rears up out of the blizzard, and a manic cackle echoes. Take evasive action! Note that you can move in this short cut scene, so use this to your advantage by rounding the corner, hugging the left-hand railing while dodging any gunfire (**Point C**), securing the Rations before switching to your PAN key and entering the Level 6 secured door. Dawdling allows Liquid Snake to plant machine-gun rounds into you. If you emerge from the small connecting antichamber, Liquid Snake is still hovering. Should you take the Stinger Rocket Launcher and ammunition and return outside, Liquid vanishes. Pay no attention to the renegade; concentrate instead on penetrating the second Tower.





Running down here, all is suddenly quiet. Then the behemoth helicopter moves to strafe you down. Move to cover immediately!



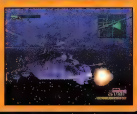
Taking a Nikita missile fully to the face results in a domino effect for these three troopers, the initial recipient damaging his comrades.

MISSION COMPLETE

WITHOUT THE ROPE

Without a rope, your rappelling becomes impossible. You now must continually face a barrage of bullets from Liquid's Hind D until you decide to backtrack all the way to the bottom of the Comm Tower, taking the Rope and climbing all the way up again. Those operatives thinking this plan a little too laborious have one other way out of this situation: Die under a hail of Liquid's bullets...

Perhaps the biggest mistake in the game is to reach the top of Comm Tower A with out taking the Rope. Liquid will eventually pick you off and there's nothing you can do about it... except return back down for the Rope.



DEAL WITH THE FROZEN DOOR

You'll notice a Level 6 secured door behind you after the Rope descent. However, when you attempt to unlock it, your PAN key malfunctions due to the intensely chilly atmospheric conditions and the door sealed shut by ice. Warm it up with a C-4 plastic explosive wired to the door (there's a box in an alcove to your right). Now you can enter Floor 09, and collect any items at your leisure, including those on Floor B03 or 27. Remember to retrace your steps back here afterwards, as the roof door is fused and burnt beyond repair and cannot be budged.

Again, our amateur operative played with C-4 a little too close by. Watch that blast radius!

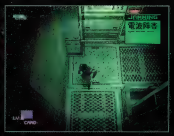
Stick the C-4 to the door, blow away the icy debris and you'll be able to enter Comm Tower A on Floor 10.

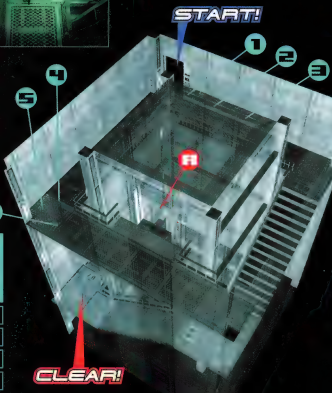
COMM. TOWER B

UP AND DOWN THE STAIRS!

A journey downstairs provides a problem due to fallen masonry. Retracing your steps, the Doctor appears, allowing you final access to the roof, and a terrible nemesis...

A LONG AND WINDY TREK... Gaining access to the sub-basement is the plan, but this is thwarted in a number of ways. Moving round to the elevator (**Point A**), the lift car appears stuck two floors down, and doesn't respond to the call button. The way up is blocked by extremely heavy packing crates, so the only option left is a stairwell descent. Round the back of the elevator and grenades, Rations and FAMAS ammunition can be obtained shortly before you head downstairs. Throw caution to the wind in your descent, and run as fast as you can. Headquarters hasn't picked up any heat traces nearby. Hold your D-pad (or A-pad) at the 7 o'clock position (see **Techfile 7**) until Solid Snake reaches the stairwell between floors 02 and 01. A mass of splintered and twisted metal wreckage makes any further downwards journey impossible. View the wreckage with disgust, as you've got another long climb ahead of you!





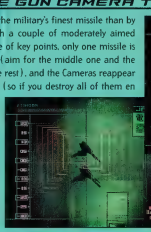
get item!

ITEM 01.	GRENADES
ITEM 02.	SOCOM AMMO
ITEM 03.	FAMAS AMMO
ITEM 03.	FAMAS AMMO
ITEM 03.	FAMAS AMMO
ITEM 03.	FAMAS AMMO

MAP 18a

LESS SUBTLE GUN CAMERA TAKEDOWNS

What better way of expending the military's finest missile than by shooting out Gun Cameras with a couple of moderately aimed shots? Just remember a couple of key points, only one missile is needed per group of Cameras (aim for the middle one and the splash damage takes care of the rest), and the Cameras reappear the next time you journey here (so if you destroy all of them en route to the Hind D confrontation, you'll have to face them on your return. Chaff Grenades are the best bet, as C-4 cannot be placed high enough to cause damage.

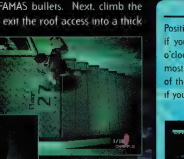


First, aim at the group of Cameras with your first person missile viewpoint...

...and let rip! This is good target practice for the battle to come. Don't use too many missiles.

MAP 18b

them. The first should be just as you spot the first Gun Camera but before it tracks you. After this, combine a continuous run (D-pad or A-pad at 10 o'clock!) with Chaff detonations on every third staircase (between Floors 13 and 14, 17 and 18, 21 and 22). Stingers can target and destroy Gun Cameras (see **Techfile 1**), but you need to save these missiles (and the Gun Cameras have to be faced again and are reinstalled on subsequent visits here). Once at the top, run around the lift shaft to collect three boxes of Stinger missiles, some Rations, Chaff Grenades and FAMAS bullets. Next, climb the rungs of the metal ladder, and exit the roof access into a thick snowstorm. Is that the sound of rotor blades in the faint distance?

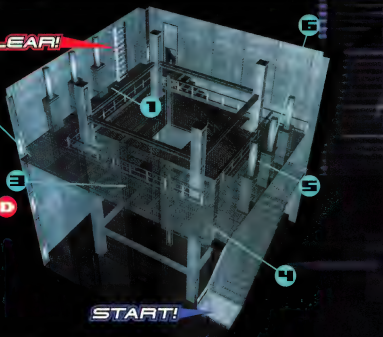


Finally! No more stair climbing. View this item-laden roof access before heading up to meet the hated Liquid.

get item!

ITEM 01.	STINGER AMMO
ITEM 02.	STINGER AMMO
ITEM 03.	CHAFF G.
ITEM 03.	STINGER AMMO
ITEM 03.	FAMAS AMMO
ITEM 03.	RATIONS

OTACON'S ARRIVAL... A crashing noise alerts you. Rounding the corner, you draw your SOCOM at a figure cloaked in optic camouflage. Thankfully, it turns out to be Otacon. After a poignant conversation, he agrees to repair the elevator while you head up to the roof. The way is now clear (the storage containers have now been stacked) so ascend skyward. Warning! Enemy sensors have been detected! There are four sets of Gun Cameras to contend with (one on Floor 11, two on Floor 15, three on Floor 19, and four on Floor 23). Interfuse their sensors by dropping a Chaff Grenade before reaching each one. To minimize the number of Chaffs used, only drop four of



MAP 18c

STAIRWELL STRATEGIES

Position your thumb at 10 o'clock on the left portion of the D-pad (or A-pad if you're utilizing the Dual Shock Controller) while climbing the stairs, and 7 o'clock when descending. This way, you hug the exterior walls, run up the stairs in the most direct route, and don't become stuck or stalled on the banister. Avoid the corners of the stairs for this reason, as you'll automatically shift to your sidestepping animation if you run too close to the stairwell.

TOWER BATTLE

SHOOT DOWN A HIND D!

In a cunning attempt to gain your attention, the Fox-Hound commander beckons you out into the heavy snow and wind for a one-on-one confrontation. Destroy the Hind D helicopter or die trying!

get item!

ITEM 01. RATIONS

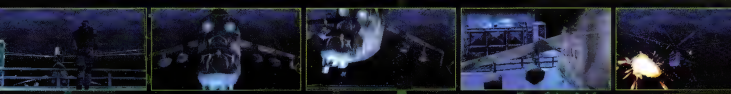
ITEM 02. STINGER AMMO

MAP 19a - MAIN AREA

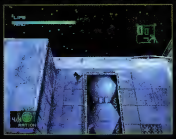
MISSION OBJECTIVE: SWAT THE GUNSHIP OUT OF THE SKY!

An exceptionally capable pilot encased in over 12,000 kilograms of highly maneuverable stealth helicopter stands between you and your descension into the hidden underground base. Now is the time to get fully acquainted with the Stinger missile guidance system, the precision lock-on targets and the quick getaway you'll need if you want to survive Liquid's incessant machine-gun attacks.

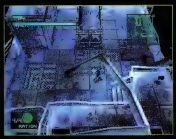
The fallen wreckage of the disintegrated satellite dish still lies creaking in the wind. Take care not to box yourself into a corner in the middle of this frantic combat. Heed not Liquid Snake's mocking cries - simply steady your aim, place a rocket squarely at the Hind, and take cover! Liquid Snake may have shot down two F16 jets, but he's about to face a target to really test his Gunship piloting skills.

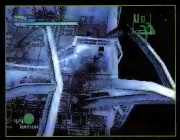


TAKE YOUR POSITION... Once the talking has ended, only action remains. Start yours by running for cover under heavy fire. Behind and around the central roof unit (**Point A**) is where you need to spend most of your time hiding, appearing only when the Hind becomes a target. Specifically, check your location by looking at the box of Stinger ammunition on the raised area atop the steps near the majority of the wreckage, and the Rations on the left side of the roof just below the maintenance entrance you came through. The area between these two items is where you need to be, as you'll be able to hide from the bullets with ease. Now flick your inventory on, and select your Rations. We're going Hind D hunting...

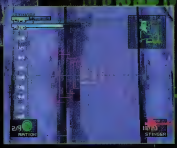


Staying to the north only allows you to hit the Hind D on certain passes.



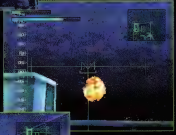


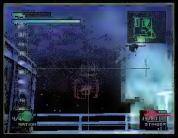
Note the location of the Rations next to the railings. Below shows how to aim your Stinger through buildings - just locate the square.



SWOOPING IN... The first pattern of attack is long-range strafing from the Hind's machine guns. Once the firing stops, draw a target with your Stinger (a red square converging on one of three heat sources from the Hind, complete with a targeting "pinging" noise) and fire off a missile when the red target begins to lock on. Now flick off your Stinger (by pressing the R1 button) and seek cover from incoming fire. Once the coast is clear, move to a good vantage point and flick your Stinger targeting (R1) back on. Don't stand to admire your hit, or you'll receive intense shrapnel fire that cause massive damage; immediately dash for cover. You'll know whether the missile strikes or not by the Hind's damage meter, the sounds of an explosion and yells of anguish from Liquid. After each hit, Liquid usually moves over or around the building and sets up another strafing run from the opposite side of the roof. Follow the helicopter by radar, intuition, stereo sound effects (these help greatly to gauge the Hind's location) and, most importantly, the Stinger lock on, which can go through floors, enabling you to check Liquid's position, even when he's behind structures or under you.

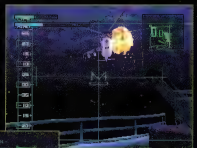
The first portion of this confrontation takes place with the Hind D at a distance. Liquid's conservative flying doesn't last long...



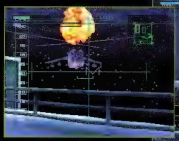


LEARN THE WAY OF THE STINGER... Of course, the lock on may go through buildings, but the missiles certainly do not. Always make sure your lock ons are out in the open, and not obstructed by the corner of a structure. This could lead to a premature detonation and a highly damaging self-inflicted wound. For his first and second attack patterns, fire at the helicopter, wait for the retaliation, and once it stops, follow the Hind until it becomes exposed, and repeat the process. Once just under half the Hind's energy has dropped, Liquid shoots off a special surprise for you. Advance warning of this can be detected if you try and lock on to the Hind and you cannot. A barrage of missiles approaches, and strike the raised part of the roof, throwing girders and sheets of metal over a wide area. Hiding behind the middle unit structure is imperative here.

STAYING ON TARGET... Make every missile count. Each Stinger is precious, and the extra missiles are located in a very vulnerable area. Just hope you strike with all your missiles, as there's very little room for error on Hard and Extreme modes (22 direct hits are needed!). Grab extra ammo between the Hind's attacks. Also try not to stay in the open for extended periods of time. Watch the energy you lose when aiming the Stinger, as you stay in first-person mode even when hit. Receiving more and more damage and not noticing it in an attempt to line up a perfect shot is a surefire way to death. Remember to keep your Rations equipped at all times and attack when you have an excellent chance of hitting the Hind quickly (as it stops firing or rises over the lip of the building). Note that the whooshing sound of rotor blades signifies the Hind climbing to attack. When you're already targeting the Hind, this is an excellent time to fire and run. Liquid also repeats his attacking patterns (where he rises and fires), so find a rhythm of firing in high-success situations and areas.



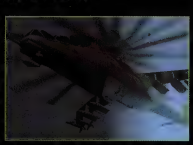
Locking on, firing and then retreating. If you're playing this game proficiently, there's no time to watch the Stingers hit!



VEHICLE PROFILE SPECIFICATIONS:

HIND CLASS Mi-24D ML MIL HELICOPTER

Type: Mi-24D Hind D **Function:** Attack Helicopter **Year of Initial Production:** 1976 **Crew:** 3 **Engines:** 2x2700 hp Isotov TV3-117 **Rotor Span:** 17.30 m **Length:** 21.5 m **Height:** 3.80 m **Disc Area:** 235 m² **Empty Weight:** 8,200 kg **Maximum Weight:** 12,000 kg **Speed:** 322 km/h **Ceiling** 4570 m **Years:** 8 **Payload** (weapons): 1,275 kg **Machine guns:** 1x/12.7 mm in the nose (covering 60 arc) **Rockets:** 4xUV-32-57 unguided rocket pods, 4xPhalanga-P (AT-2 Swatter) Radio-guided antitank missiles



The Mi-24 Hind D is an upgraded Mi-24 assault helicopter, which carries a sizable weapons load and has the ability to transport up to eight troops. The selection of the Mi-8's propulsion system has lead to a rather large overall machine, but this is compensated by high speed (it is still one of the fastest assault copters in the world) and fighter-like agility provided by powerful engines and rotor design. Roomy cabin space provides an area for eight servicemen and extra fuel and ammunitions - meaning a battlefield reload is possible.

The Hind D is the second production model, eliminating the co-pilot position despite the tandem cockpit "bubbles." Extras include a new set of avionics (including sophisticated wind direction sensors) to aid weapons targeting in a quickly changing combat situation. Steel spars and fiberglass skin to improve survivability in land warfare replace the rotor blades' aluminum structure. A new titanium hub is designed to resist 20 mm cannon strikes, and armored wind screens are also included. Many other aluminum parts were substituted with titanium or steel, earning the Mi-24 the honored title, "most difficult helicopter to shoot down."

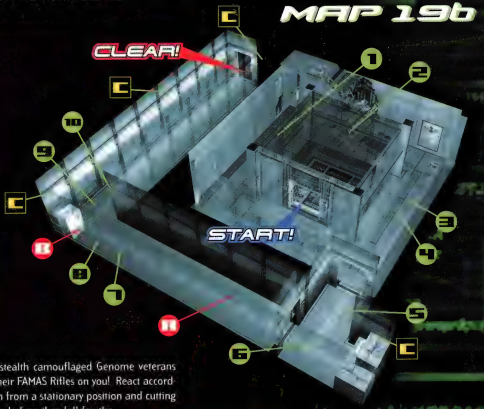
The Hind D also carries the improved Phalanga-P antitank missile complex, incorporating the Raduga-F (Rainbow F) semiautomatic guidance system. This upgrade has allowed the Hind D to become more than twice as accurate as the previous Mi-24. Gyro-stabilizing guidance systems also allow more complex maneuvers within a +/-60 yaw. Finally, a remotely controlled machine gun (the USPSU-24) has been linked to the gyroscopic system to introduce automatic aiming correction.

A WOUNDED LIQUID THROWS CAUTION TO THE WIND... As you wear down the Hind, Liquid tries more foolhardy tactics, zooming close to your location and hovering under the roof for long periods of time. Always know the Hind's location and fire as the helicopter rises. You can also attempt a shot after the Hind has made an attacking run, but there's a good chance you'll miss as the Hind descends behind cover. Also bare in mind that on the harder difficulty settings, Liquid shoots much longer (and accurate) blasts of gunfire. Note that three lock-on points inflict equal amounts of damage to the craft, so target any you can. Finally, never venture onto the raised area except to collect ammunition, as you become a sitting duck, unable to scramble behind cover. Targeting the Hind through the wreckage is also a problem, so wait for a clear shot if the helicopter is hovering on the south side of the roof. Once you whittle your foe's energy to almost nothing, Liquid decides on a final rocket barrage. Hide behind the central structure. You survive the explosion, but the Hind suffers a major power shortage, twitches in the air (complete with a host of small explosions) before plummeting to the ground. The fearsome Liquid Snake has been downed... but is he out?

A very palpable hit! Just as Liquid rises up over the roof, you need to be there with a welcoming missile, before ducking down behind the unit.

BACK TO THE BROKEN ELEVATOR... The central roof unit has been completely destroyed, and as Otacon informs you that the elevator is now functional, return to Floor 09 by way of the staircase you climbed previously. Again, employ the Chaff Grenade tactic for scrambling the Gun Camera sensors (or perhaps try your hand at a little Stinger missile aimed directly at the camera cluster). Down at the ninth floor, just as you pass the stacked crates stored to the right of the elevator, check behind them for an extra Ration. Also run back around the back of the elevator area to claim any items behind there. Now summon the elevator, arming yourself with your FAMAS Assault Rifle and keeping your Rations handy. As you step inside, a warning sound puzzles you. Flick the lift button so you descend to Level 01. Then Otacon cuts in, exclaiming in excited tones about another four optic camouflage suits existing, all stolen from his laboratory. It is then that you realize... you are not alone on this lift!

MAP 19b

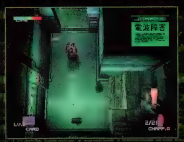


get item!

ITEM 01.	RATIONS
ITEM 02.	PSG-1 AMMO
ITEM 03.	CHAFF G.
ITEM 04.	FAMAS AMMO
ITEM 05.	PSG-1 AMMO
ITEM 06.	PSG-1 AMMO
ITEM 07.	SOCOM AMMO
ITEM 08.	SOCOM AMMO
ITEM 09.	FAMAS AMMO
ITEM 10.	FAMAS AMMO

STEALTH GUARDS ARE GO!... Four stealth camouflaged Genome veterans are in the elevator with you, all training their FAMAS Rifles on you! React accordingly by either aiming your FAMAS at them from a stationary position and cutting them down (they need four or five bursts before they fall for the final time), or running in a tight circle round the middle elevator, strafing the entire area with bullets. The moving gunfire strategy is preferred. Although this is optional, you may wish to switch to thermal imaging for a better look at your enemies. Once dispatched, collect the items that the Guards leave behind.

EXIT TO THE SNOWFIELD... Exit the elevator and run clockwise up and round to procure Rations and some PSG-1 ammo from under the collapsed stairwell. The opposite area contains Chaff and FAMAS rounds. Exit through the Level 6 door. You'll now appear in an identical area to the one you encountered when you initially entered the first Comm Tower; however, this one has numerous enhancements (four Gun Cameras). Take whatever items you need, and depart this area, but first switch to first-person mode and figure out the camera's line of sight from **Point A** and then **B** (operatives with radar find it jammed). Alternatively, drop a Chaff Grenade, run for the PSG-1 ammo, collect the SOCOM and FAMAS rounds and dart down the corridor to a snowy canyon.



You'll be seeing red in many different ways during the elevator struggle. Serpentine weaving with Thermal Goggles and a FAMAS wins the day.

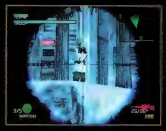
SNOW FIELD

A KURD MARKSWOMAN OUT FOR A KILL

Brave the Arctic conditions and face a Kurdish sniper in the freezing cold. After the final defeat of Sniper Wolf, check the storage buildings and locate the entrance to the Blast Furnace.

get item!

ITEM 01.	DIAZEPAM
ITEM 02.	PSG-1 AMMO
ITEM 03.	PSG-1 AMMO
ITEM 04.	RATIONS
ITEM 05.	CHAFF G.
ITEM 06.	GRENADES
ITEM 07.	GRENADES
ITEM 08.	PSG-1 AMMO
ITEM 09.	PSG-1 AMMO
ITEM 10.	SOCOM AMMO
ITEM 11.	SOCOM AMMO
ITEM 12.	FAMAS AMMO
ITEM 13.	FAMAS AMMO

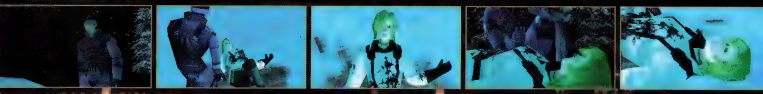


MAP 20a - MAIN AREA

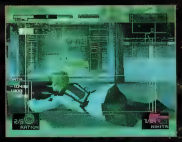
FOX-HOUND BRIEFING: A FINAL SNIPE BETWEEN WOLF AND SNAKE!

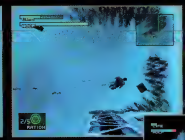
The Wolf howls tonight! This area looks to be ideal grounds for a sniping duel, as it includes limited visibility, wind, darkness, coniferous pine trees and undulating terrain. Remember your sniping training from previous confrontations (both with Sniper Wolf and normal Genome troopers), steady your aim and prepare for some intense aiming.

Once you've dispatched Wolf into the night, make a good search of the surrounding snowfield, as there's a number of interesting areas you may miss if you're hasty. One of these even suggests that Liquid Snake may be still alive... Once your snow trek is complete, carefully collect all the items from the storage areas that you can. May the best aim win!



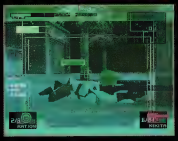
RUNNING INTO SNIPER FIRE... Stepping into the white gloom of this snowfield, darkness has descended on Shadow Moses Island. The wind is still whipping up a storm, so keep moving, and select your Rations for reasons discussed below. Run to the right, and locate the Rations. Perhaps you may wish to check your surroundings using the Scope. As you move forward, a shot rings out through the darkness. Tumbling backwards, a cheerful Otacon excitedly explains that Sniper Wolf lurks here, waiting for her final battle. Move to the middle of the area (don't walk any further for ward or you'll be hit) after taking the PSG 1 ammo from near the Rations, unpack your PSG-1 Sniper Rifle, and engage the Wolf in battle!

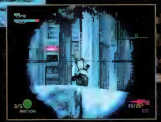


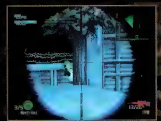


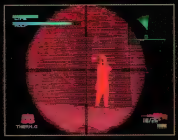
Gotcha! You can find Sniper Wolf in her nest, but do not harm her in any way.

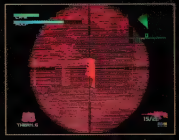
TAKE YOUR POSITION... Wolf takes up position along the north side of the area. She has many trees and a snowbank to hide behind. There are two separate sections - to the left and the right of the snowbank. The most difficult aspect of the battle is locating Sniper Wolf in the initial stages. She starts her firing from any number of key positions, so lie down with your rifle pointing straight up (and push up on the D-pad to raise your rifle when the sights appear). Next, swallow a Diazepam tablet, refill your health and select the Body Armor (manually flicking to use the Diazepam and Rations during the fight). Now each bullet striking you only inflicts half the normal damage. Whenever your aim starts to twitch and falter, gulp down another Diazepam pill. You may try to locate a heat source with your Thermal Goggles, but Sniper Wolf is instantly recognizable, and thermal imaging is only necessary if Sniper Wolf is behind a tree. A keen eye (checking for Sniper Wolf's arms poking out either side of a tree and her crystallizing breath) is a superior plan to heat sensors, as you can keep health in your inventory.

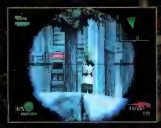








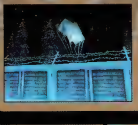


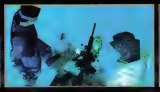


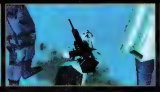
HEED THE SNIPING INSTRUCTIONS... Before Headquarters informs you of any take-down tactics, be aware of a number of other factors. If you receive a bullet, note the direction you spin out and rotate back the other way. You may also wish to run for more reappearing Rations in the bottom right corner. The best time to locate these is when Sniper Wolf kneels down in the open. Staying locked on now means she's likely to aim faster and more accurately due to her position, and will hit you twice more. Running for the Rations allows you to avoid the two hits. Note that these Rations also appear after the battle. The two PSG-1 rounds, however (in the bot tom left and right corners), can only be taken once. Should you elect to walk or run around during this confrontation, do not return to using the PSG-1 while Sniper Wolf's laser targeting is visible. Wait until the red dot and laser line disappear (as Wolf runs to a better vantage point) before locking on. If you think you will be hit, move around and return when it is safe.

"I'LL STRING YOU UP!"

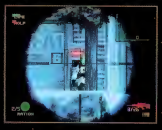
Looking to the right on the lower right portion of this area (just above the Rations and PSG-1 ammo on higher ground) leads to a strange discovery (**Point A**). There's a parachute draped over a pine tree! Despite consulting with Roy Campbell, it is still unclear as to whether this is a warning from the near-invincible madman or his actual parachute. Be on your guard!

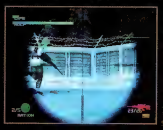


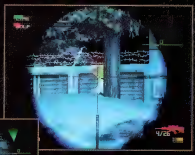




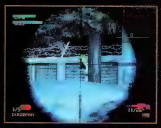
THE WAR OF ATTRITION CONTINUES... Do not try to snipe at Wolf when she is hiding behind the tree trucks. Although her jacket arms are visible, they are impervious to bullets. Wait instead for Sniper Wolf to turn and aim at you on one side of the tree. Which side she chooses is up to her, but she always stands to fire and never crouches. Judge her height and fire when she's fully visible. The only time she crouches when moving to aim at you from a tree is on the far right side of the arena where she has a couple of crouching spots, and between the trees close to each other on the left side. The optimum time to strike at Wolf is when she runs from tree to tree. You have to aim a little less than half the viewing area in advance to strike her, but it is very possible. For example, if Wolf is running to the right, shoot her when she is at the left edge of your viewing area to allow a proper lead time in the trajectory of the bullet. This reactive aiming varies on the running speed of Wolf, so use good judgement. Expert operatives should learn this skill, as it cuts down the battle time quite considerably.

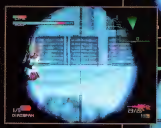


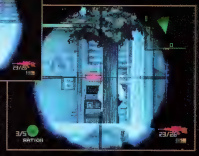




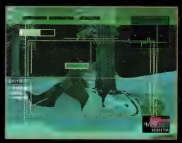
EXTRA TAKEDOWN TACTICS... Watch out for Sniper Wolf when she disappears behind the snow mound. Wait a few seconds before following her to the other side of the bank, as she has a tendency to double back on you, even if you wait before tracking her. Be ready for this possibility! Additionally, when you shoot Sniper Wolf and hit, she flashes for a couple of seconds. This is her invulnerable time, so halt your barrage just after a hit. Sniper Wolf also has a short exclamation and pause when your laser sights meet, a marvelous opportunity to strike! Those operatives engaging Wolf on harder difficulty settings must take into account her faster aiming. Therefore, guess the area she plans to peek out from during her shot attempt. Then pick her off quickly when you guess right, or readjust or leap up and run if you guess wrong. Finally, liberal use of ammunition is possible, but a proficient player should have enough bullets to put this Wolf to sleep for good. Just don't miss when you have one chamber bullet left and need to reload, and don't reload when the Wolf is aiming at you...

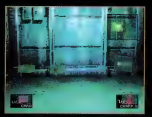


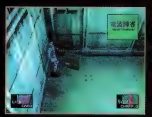




Once Sniper Wolf is down, a tearful Otacon watches his love's execution. Placing the Handkerchief over Sniper Wolf's bloody face, you now have time to thoroughly investigate this area. Note the map, showing the third cargo truck, and the Diazepam under the pine tree. A small wolf-dog pup also appears when you return. Playing with or shooting this hound (that seems to have very similar eyes to Sniper Wolf's) simply wastes time.







RETURNING TO THE SNOW FIELD... All but one of the storage shelters can be entered, and they provide many items and ambush opportunities. Be careful.

get item!

ITEM 01. **RATIONS**

ITEM 02. **RATIONS**

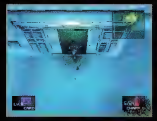
ITEM 03. **C.BOX C**

W-A1 SECURITY CLEARANCE LEVEL 1 REQUIRED FOR ENTRY: A stack of almost frozen foodstuff and a third Cardboard Box (C) lie on the left of the chamber (Map 20b). Watch for the dual Gun Cameras, one in the top right and the other in the bottom left corner. Note the Diazepam under the tree above this chamber.

MAP 20b

MAP 20c

W-A2 SECURITY CLEARANCE LEVEL 6 REQUIRED FOR ENTRY: Just inside this room in the top right corner is a Gun Camera. There are four Nikita missile boxes here (Map 20c). Take Gun Cameras out by Chaff or (if you're feeling reckless) by Stinger fire. The Camera's excellent aim makes C-4 difficult to plant, but the Nikita ammo comes in handy.

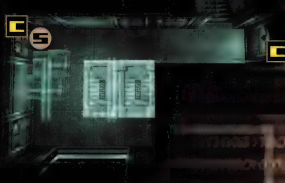


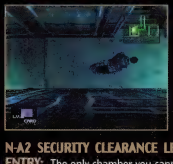
CLEAR!

get item!

ITEM 01.	NIKITA AMMO
ITEM 02.	NIKITA AMMO
ITEM 03.	NIKITA AMMO
ITEM 04.	NIKITA AMMO
ITEM 05.	SOCOM AMMO
ITEM 06.	STINGER AMMO
ITEM 09.	STINGER AMMO
ITEM 03.	STINGER AMMO
ITEM 03.	STINGER AMMO
ITEM 03.	STINGER AMMO
ITEM 03.	RATIONS
ITEM 03.	CHAFF G.
ITEM 03.	DIAZEPAM

N-A1 SECURITY CLEARANCE LEVEL 6 REQUIRED FOR ENTRY: With crates stacked high, two Gun Cameras with an excellent field of vision can pick you off with ease. Chaff is the only real way to pass unscathed. One SOCOM box seems little reward until you discover that the entrance into the subterranean base is in the top right corner (see Map 20d). Proceed down the steps with, as the sign says, caution...





MAP 20d

N-A2 SECURITY CLEARANCE LEVEL 7 REQUIRED FOR ENTRY: The only chamber you cannot enter contains a number of Stinger missile boxes (Map 20e). Return to this den after you claim your PAN Level 7 card once the giant Vulcan Raven falls.

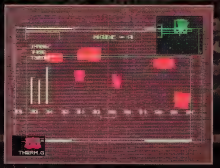
N-A3 SECURITY CLEARANCE LEVEL 6 REQUIRED FOR ENTRY: What appears to be a room with three crates (Map 20f - containing Rations, Stun Grenades and Diazepam) turns into a bloody chamber of horrors if you don't detect the Claymores. There are five of them placed here.

MAP 20f

E-A1 SECURITY CLEARANCE LEVEL 6 REQUIRED FOR ENTRY (MAP NOT SHOWN): With no Gun Cameras or mines, the two PSG-1, SOCOM and FAMAS boxes may be taken quickly.

E-A2 SECURITY CLEARANCE LEVEL 6 REQUIRED FOR ENTRY (MAP NOT SHOWN): Also labeled E-A1, dual Gun Cameras face you in preparation to fire. Scramble them with Chaff, and grab the Grenades and Chaff Grenades in the process.

MAP 20e



BLAST FURNACE

STAY OUT OF THE SMELTING POOL!

Head down into the heat and infiltrate the first area of the hidden underground base. Use extreme caution to cross the smelting pit, then proceed to collect any important equipment.

get item!

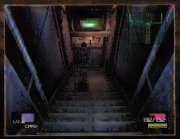
ITEM 01.	FAMAS AMMO
ITEM 02.	RATIONS
ITEM 03.	SOCOM AMMO
ITEM 04.	RATIONS
ITEM 05.	SOCOM AMMO
ITEM 06.	STUN G.
ITEM 07.	C-4
ITEM 08.	STUN G.
ITEM 09.	BODY ARMOR
ITEM 10.	STINGER AMMO
ITEM 11.	CHAFF G.
ITEM 12.	STINGER AMMO

MAP 21a - MAIN AREA

MISSION OBJECTIVE: STAY OUT OF THE HEAT, SNAKE!

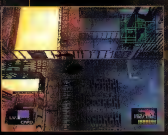
A hot smelting pit used in the construction of a giant Mech has been located under the Shadow Moses Base. Armstech's little secret holds more than a few surprises, but only one real tricky situation: crossing the smelting pit to the other side.

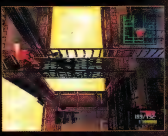
Once over, try not to attract too much attention: instead locate any items you see fit, including those located near the pit itself. Once you're satisfied that you've cleared the area, depart through the strong doors. You're nearing your objective. Don't fail us now!



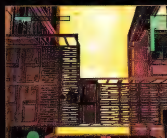
Spend too long checking the Furnace out and a Guard passes too close, spots you, and will attempt to take you down (left).

INTO THE STEAMING FURNACE... Once at the bottom of the stairs, use your PAN key to open the Exit door. Once you step inside, your entire vision becomes bathed in orange light emanating from a large smelting pit. This is where the armor is manufactured for the Metal Gear Project. Your course of action is straightforward. Move forward (watching your footing; steps on the lattice floor portions echo), placing a number of well-aimed SOCOM shots (from **Point A**) into the Genome Guard on the metal girdered platform overlooking the pit (other Guard execution methods are discussed in **Techfile 1**). Run forwards, and take the Stun Grenades (watch for enemy fire at the end of the balcony). Backtrack to the elevator. Damn! Wrong floor! The only way to access this lift is by entering the car from the lower floor. Instead, concern yourself with edging over to the other side of the pit. Run around to the main walkway that ends in a large balcony overlooking the pit. A smelting arm, used to lift metal from the pit, is moving back and forth across the pit.



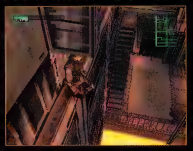


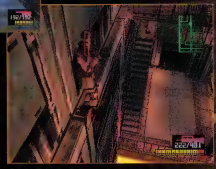
An excellent, safe and quiet method of Guard disposal. Watch your clattering noise near the Stun Grenades, though, or you'll attract other Guards.



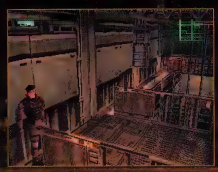
Run along the bottom part of the walkway (above) and the Guard with the Stun Grenades will not hear you. (Right) Snake plays hide and seek.

CROSSING THE FIERY PIT... From here, switch to your Thermal Goggles and check the heat sources from the items on the other side of the pit. This is where you need to be. There are a number of ways to cross the pit. The most subtle is to edge to the narrow ledge (**Point B** - where the mice are running back and forth), and shuffle left to procure SOCOM bullets from the bottom left part of the ledge. Now shuffle the other way, across the pit and to the other side. When the smelting arm's balancing weight moves near, duck under it, remaining perfectly still until it moves over you, and then edge along to the balcony on the other side. Warning! Letting go of the D-pad or twitching in another direction results in a horrific fall into the molten pool! You cannot even look around in first-person mode without losing your footing.





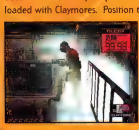
Duck when the weight passes over you, or you'll be knocked into the pit. It is wise to arm up before crossing to the other side...

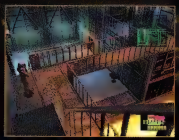


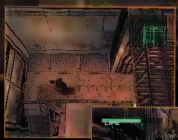
Before you attempt the ledge walk, head left to the corner of the room for some rather well concealed ammunition.

INTENSE GUARD TAKEDOWNS!

Should you wish to announce your arrival to this area with a little fire of your own, arm up with the Nikita (or Stinger) as soon as you enter the room. Fire it at the first Guard, and you'll send him flying into the pit below, complete with a plume of white smoke. For those still wishing to employ hand-to-hand combat, race to the Guard's location and attempt a shoulder throw. Position yourself correctly, and the soldier is sent flying to his fiery doom. A final nasty surprise awaits the soldier if you find yourself overloaded with Claymores. Position the mine at the end of the walkway near to the elevator (on the solid flooring, not the lattice flooring) and attract his attention. He'll run straight onto the Claymore and be blown into the ore. Be careful that you're not too near the blast radius, however.

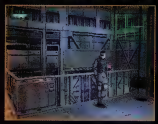


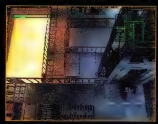


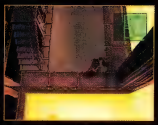


A quick run down to the top left corner of the Furnace area yields items and a well prepared Guard. Try to avoid his swiping along the narrow catwalks.

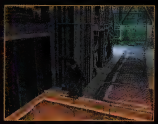
GETTING DOWN BY THE POOL... Once over the pool, move along the metal walkway, before turning and heading down some steps (**Point C**). Check your radar (or first-person view) in case any remaining Guards are patrolling (take them down in the usual silent manner). Turn 180 degrees and run along the lower walkway, grabbing the SOCOM bullets from under the steps, before running down a final set of steps (**Point D**). At ground level, take care, as part of this section isn't fenced (see **Techfile 5**). Careless footing or a fight with a Guard on the right-hand side can result in a molten swim. Grab the Rations and the FAMAS ammo under the bottom set of steps before running back up the stairs, along and then down to the elevator. There is C-4 at the entrance. Enter the lift if you wish. It takes you back to the balcony next to the Blast Furnace entrance, but when you've finished using the elevator, return it to the original position.

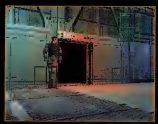


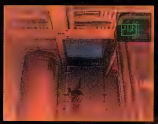


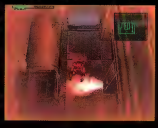


INTO THE STEAM ROOM... Head down the next flight of stairs to the area near the exit door. Resist the temptation to exit, and instead head around and under the steps, taking the SOCOM rounds. There are now two more items to take: Stun Grenades and Rations. The Rations are particularly well placed to impede you taking them. Crawl to the Rations carefully, and run back out. One slight movement in the wrong direction, and you'll take a molten dive. Now one final area needs to be explored: a pipe room filled with hissing vents. The entrance is opposite the exit, so locate this and run into the first area. Gouts of steam belch from the piped walls at regular intervals, and cause scalding damage to you. Run past the first gust and take the PSG-1 ammo. Run left past two more blasts of steam with PSG-1 bullets in between, and then turn to face the short corridor above you. Crawl up here under two "smoke traps" to locate two Nikita ammo boxes, then return and head to the left wall. A crawling space under here (**Map 21b - Point A**) must be investigated. One final point: The room is actually undulating slightly. The reason for this is unclear, but the extreme pressure is likely to cause the momentum.









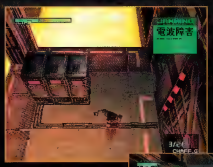
Heat and scalding steam are the two obstacles between you and a host of required items.

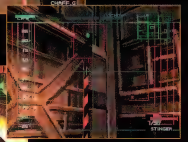
get item!

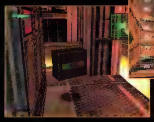
ITEM 01.	PSG-1 AMMO
ITEM 02.	PSG-1 AMMO
ITEM 03.	NIKITA AMMO
ITEM 04.	NIKITA AMMO

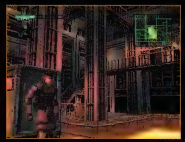
MAP 21b

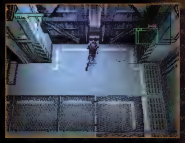
SECURE THE BODY ARMOR AND DEPART... Once out on the floor (Map 21a - **Point E**), take care not to run off the sides into the liquid ore, and instead scramble to your feet and concentrate on taking out (by destruction or scrambling) the two rifled sensors affixed to the central support and above the cargo door. The door is locked and unable to be breached. Run and take the two boxes of Stinger ammunition, Chaff Grenades and the Body Armor behind the container. Failure to dodge the Gun Cameras results in serious wounding, negating the positive effects of the Body Armor. Now get on your hands and knees and return to the piped room. The exit is a pair of strengthened blast doors without a Keycard combination. This is the way down to a much colder climate...











Note the Gun Cameras (left) are trained to this section. Again, Chaff is better and easier than missiles.

MISSION COMPLETE

RETURNING HERE

Should you return to this smelting pool later into your excursion, your arrival is announced by nine siren sounds and a flashing red light. This signifies the main exit doors opening, but does not attract any Guards. Your only concern needs to be the NBC Warfare trooper atop the first flight of steps patrolling the elevator access. Do not simply run up the steps; rather, check his position with the first-person view.

"Aiieeeeel!" Returning to this point next to the exit provides excellent closeups. Just try to avoid a Guard's FAMAS to the face!

OVERKILL ATOP THE CATWALK

The second part of this zone provides numerous incidents of dismemberment, and although detrimental to the mission, they have to be tried. Close-range Nikita firing is one such pleasure (see below), as is Grenade sniping. Simply prime and throw your Grenade to the left wall, wait for it to explode and then throw another as the Guard comes to investigate. He doesn't see the second Grenade and is blown down the stairs. Don't repeat this too often or the Guards eventually locate you and ascend the steps. Of course, you could lay a Claymore at the top of the stairs... This merry dance continues until you run out of ammunition or die. The Guards are relentless!

Note the distance you can be from an exploding missile. Grenade sniping occurs further up this catwalk.

HEAVY WEAPONS DELIVERY

Another, more impressive but less silent way to cross this molten chasm is to actually blow the smelting arm apart and into the pit itself. This can be achieved in a number of spectacular ways. The easiest is to launch a Nikita missile at the arm. Aim for the weight you needed to duck. With a grinding explosion, the entire arm creaks and bends. Another Nikita missile finishes the arm off (although you can pass by the broken structure). Now the way forward is simply a matter of sniping the alerted Guard on the far balcony (to prevent him shooting as you edge across - ideally with the PSG-1), and side-stepping to the other side. Those combat specialists without any Nikita ammo may utilize Grenades, Stingers (without a lock on, aim at the weight) or even C-4 when close.

SOLDIERS OF FIRE

Genome soldiers guarding these fiery pits have received special training, appearing more competent than the motley crews you met in the Tank Hangar and Heliport. Intense DNA experiments have lead to a quicker-thinking soldier, so expect reinforcements sooner and guns to be fired with greater accuracy than before. Combat this by employing a couple of tricks of your own devising. These combat tactics are discussed in Techfile 3.

Intense close-up action can be had, which ends in a frying death for one of you!

CARGO ELEVATOR

DESCEND INTO THE DEPTHS

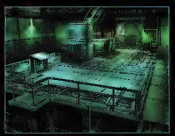
Move down into the depths of the Shadow Moses subterranean base, fending off veteran soldiers. Your next adversary is near when the Ravens begin their cacophony of squawking.

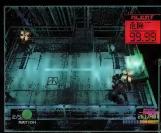
MISSION OBJECTIVES: DELVE DEEPER INTO THE BASE

Still sweating from the previous section I see. Well, our base blueprints have shown you'll be getting a whole lot colder very shortly. As you descend through two separate (and massive) cargo lifts, we're sure you'll be impressed by the grandeur of this secret installation.

Aside from worrying about veteran Genome guards ambushing you, there's also a very large heat source present in the lowest chamber – a cold storage area in which heat-sensitive materials are located. Your task is to combat any threat you meet between here and the warehouse.

A DEAD COLD... Amid the howl of the wind blowing cold through the massive lift shafts, and faint sounds of metallic movement, you enter the main cargo elevator summit (Map 22a). From here, a couple of huge transport lifts must be traversed. From your starting position behind the Blast Furnace doors, run up past the arched entryway, and commence a spot of item collecting in the darkened corners of this bay. Along the right-hand wall are a box of FAMAS bullets, some SOCOM rounds and more FAMAS ammo. Running over to the left wall, locate two more FAMAS rounds and SOCOM bullets. Now move over to the elevator. You can run up the sides of the elevator shaft and look down (you are not able to fall), and move to the viewing balcony to closely inspect the mechanism and girders. Once here, throw a Grenade over the side. It falls into the blackness, then detonates, shaking the area. This is how far you must travel down. Once selecting your Rations, move to the console keypad on the right of the elevator and hit your action button. The lift creaks into life, rails spring up behind you to secure the immediate area, and it starts to move down.

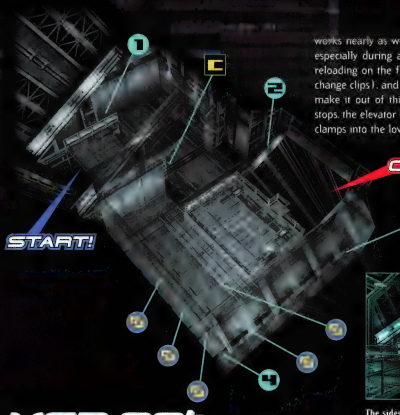




The serpentine pattern of running in a quasi-circular motion throughout the fight helps you avoid bullets... or you could try strangling the last Guard to death!

GENOME AMBUSH!... Just as the peaceful wind starts to whip up, sounds of footsteps behind you startle you into action. Three highly skilled combatants clad in black camo gear leap from a crate above into the elevator. This is an ambush! For such a confined area, only one weapon is required – the FAMAS Assault Rifle. Run and strafe the area with quick bursts of bullets as the Guards start their firing. Each Guard takes a corner (except to the top right) and begins to mow you down. Run at each guard in a serpentine pattern, snaking left and right while aiming a burst at each soldier. One round of bullets knocks down a Guard, after which you must face the next, and the next. Then the first Guard will have risen to his feet, and the process begins again. Guards cannot hit each other with their weapons (also FAMAS rifles), so your bullets must count. Switch to your SOCOM when you're running low on FAMAS ammo. Keep this up until each Guard crumples and disappears, leaving FAMAS ammunition for you. Rotating and firing

works nearly as well, but expect a few hits, especially during a reload. Combat this by reloading on the fly (R2, as you're about to change clips), and you have no excuse not to make it out of this melee. Once the firing stops, the elevator reaches the next floor and clamps into the lower floor.



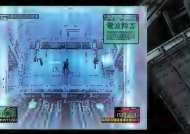
get item!

ITEM 01.	FAMAS AMMO
ITEM 02.	SOCOM AMMO
ITEM 03.	FAMAS AMMO
ITEM 03.	RATIONS

The sides of the lift houses a box of SOCOM ammunition. Remember to check the entire area for items.

MAP 22b

INTO THE ICY DEPTHS... Note the FAMAS ammunition to the left of the lift in a narrow alcove (Map 22b). As you round the corner, check the roof for lifting hooks and mechanisms, and also a Gun Camera. This must be Chaffed (you need all your Stingers) before continuing. Check with **Techfile 1** boarding the elevator (don't move too far to the left, or the Gun Camera spots you), and head down. Halfway down your second descent, the sounds of cawing and flapping can be heard. Through the darkness comes a flock of huge ravens, flying about the lift and perching on the rails. Then Master Miller cuts in with some truly disturbing news about Naomi Hunter... a spy?! Push this revelation to the back of your mind and search the storage compartments for ammo (Map 22c). You are not disappointed. Now enter the domain of the giant Alaskan Shaman...



MAP 22c

MORE HIDDEN MINES

Alternatively, hug the right rail, run around and press yourself against the lower wall. Another identical (yet covered with a thick layer of ice) cargo elevator waits for you. Don't board it yet. Switch instead to your Mine Detector (if you have radar) or thermal imaging (if you haven't). Note the five Claymore mines set up to inflict massive damage to you should the Rations in the corner be grabbed. Crawl to disarm the mines and take the Rations plus the SOCOM ammo on the shaft side (providing you can skirt the Gun Camera's bullets) and the FAMAS in the top right corner.

get item!

ITEM 01.	NIKITA AMMO
ITEM 02.	C-4
ITEM 03.	RATIONS
ITEM 03.	NIKITA AMMO

Collect your items quickly before the Ravens' incessant squawking drive you insane.

WAREHOUSE

AN HONORABLE FIGHT TO THE DEATH

The spirit of the Raven and the Snake, pitted together in combat to the death. Be warned! The Raven has an extremely large gatling cannon.

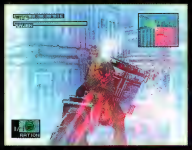
MISSION OBJECTIVES: DEFEAT THE GIGANTIC SHAMAN IN BATTLE!

A mighty warrior has challenged you. Be honored to fight such an individual! Unfortunately for you, this powerhouse has a Gatling gun strapped to himself, allowing masses of bullets to rip apart the grid-like warehouse combat zone.

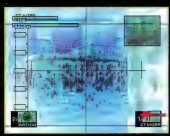
As he stomps about and clanks his gigantic gun, utilize the biggest pieces of killing ordinance you can muster. Face this giant and return fire with Stinger (or Nikita) missiles... or perhaps a spot of Claymore laying. Your many options are detailed below.

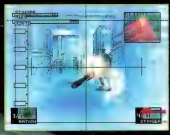
COMBATING A FEARSOME FOE... First, combat with Vulcan Raven is relatively straightforward for novice operatives with radar. Notice Vulcan Raven's huge line of sight. Those who rely on gut instinct instead of fancy satellite relay systems may be in for a bumpier ride. Your first plan is to run about almost continuously. To begin with, Vulcan Raven is slow, allowing you to set up ambushes with ease. However, cross his path and you'll be mown down with a deluge of mini-gun bullets as Raven constantly strafes the area with gatling fire. As you fall, leap up as fast as you can and run behind cover immediately. Do not remain in his line of sight for more than a second.

By far the best weapon for taking down a Shamanic warrior is the Stinger missile. Normally used for knocking out aircraft, this gives you some idea of the strength Vulcan Raven possesses! Simply line up so that the guidance system targets Vulcan Raven, and fire off a rocket when he comes out from the cover of the



Here's what the hot end of a Gatling gun looks like at close quarters. Avoid getting anywhere near this close to Raven.

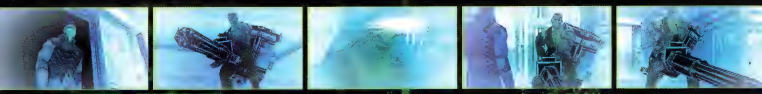




get item!

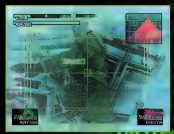
ITEM 01.	NIKITA AMMO
ITEM 02.	STINGER AMMO
ITEM 03.	NIKITA AMMO
ITEM 04.	C-4
ITEM 05.	RATIONS
ITEM 06.	NIKITA AMMO
ITEM 07.	STINGER AMMO
ITEM 08.	C-4
ITEM 09.	RATIONS

MAP 23 - MAIN AREA



crates. Fire the missile too late and Vulcan Raven sees it incoming and destroys it with gatling fire in mid-flight! This guidance system is excellent to gain information on the giant's whereabouts without radar. You don't have to see Vulcan to hit him: simply fire as he reaches the corner of a crate so that the missile is well on its way when Raven appears. Only fire one missile at a time, as after a hit Raven flashes with invincibility, making subsequent strike worthless.

The Nikita is used in a similar fashion. Slightly more laborious and dangerous, as Raven can hit you while your missile homes in, and you're vulnerable, as you cannot see your position to gauge how far Vulcan is from you). home the rocket so that it follows Raven to hit him from behind. Again, avoid shooting a Nikita rocket too late, as Raven destroys it the second he sees it. This can lead to damaging backfires on your part. The most useful tip for employing rocket-based ordinance is the lack of lock on needed to achieve devastating results. Aim to hit a wall section very near to Raven and the blast radius inflicts the damage. Learn to predict the time Raven walks around a corner and have a missile exploding nearby. This plan is most useful when you and Raven are near either side of the same crate.



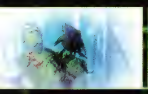
CLIPPING THE RAVEN'S WINGS... Other weapons can be utilized with good effect. Lay Claymores in his path, using Thermal Goggles so that you don't accidentally run over them yourself, or place them in the middle of a pathway, as you can avoid them while he tramples over them. C4 works with the same results (although you need to be in visual contact with Raven to set off the C4). Cut off part of the arena by laying Claymores tactically (two in each corridor area, boxing him into a corner - if Raven is at **Point A**, place Claymores at **Points B** and **C**) and you can watch him kill himself in a furious attempt to exit the trap. Grenades can also be thrown. If you're in a corner, you can throw Grenades at and around opposing corners, hitting Vulcan whichever direction he comes from. Grenades are hard to plant in the proper trajectory, but use them when you get the chance. You'll notice that Vulcan speeds his stomping up even more. Repeat the strategies you find comfortable with, and ditch the Nikita from now on unless you can pinpoint his exact location. Note the scattered items throughout the level, including Rations and Stinger ammo. Other items lie atop the massive metal crates Vulcan Raven is peppering. These eventually collapse, blocking your path but allowing you to take previously inaccessible equipment. After a final death blow has been dealt, the giant grants you access to Level 7 before informing you of a cunning dupe. Then the ravens are summoned and the Raven turns to carrion... Exit to the Metal Gear Hangar or return to the Snowfield to locate more Stinger ammo.

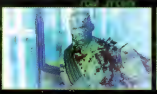
The override switch must be located!

Note that you do not have to be locked on to cause damage with a Stinger. Just predict and fire...

REVELATIONS ABOUND!

Something was always a little... suspect about Chief Anderson, especially when you saw his rotting corpse in the cell. And now the truth comes out... it was Decoy Octopus' final performance! Still not understanding why Decoy died so suddenly, another revelation strikes... Doctor Naomi is a traitor! She is currently undergoing severe interrogation aboard the Ohio class submarine.





UNDERGROUND BASE

METAL GEAR REX IS CALLING!

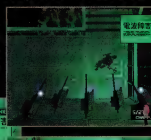
A giant mechanical walking battle tank stands menacingly over a huge warehouse and lift. The behemoth must be scaled, and the launch procedure overridden. Scale that beast!

FOX-HOUND BRIEFING: LEARN THE SECRET OF THE PAL KEY!

Those operatives seeking to fill their Stinger missile silo with enough rockets to take apart a medium-sized town may return to the Sniper's lair and investigate the Level 7 storage chamber. Return through a nest of Gun Cameras into a spectacular hidden cavern. This is the home of the gigantic Metal Gear mech, currently deactivated and stationary.

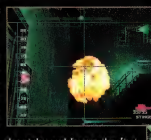
Let's keep it that way. You have one PAL key, so perhaps the remaining keys are located in the central observation tower. You'll have to get there first, though. Once there, receive instruction about how to stop the launch, and hurry - we haven't much time. It is crucial that you halt the madman known as Liquid Snake.

OVERKILL...? A lengthy stroll from the Snowfield behind you, the final area of the base can be breached with extra Stingers. First, however, you must brave the entrance area, a narrow gangway over radioactive sludge that leads to the underground base. Collect the Chaff Grenades and switch to Thermal Imaging. Up the corridor in front of you, notice the two trapdoors, over which lies a Rations pack to take. Employ the same tactics as you did in the Armory. The 41 Gun Cameras guarding the central mech room are a different matter altogether. Without Chaff Grenades, there is little point in continuing. It is wise to throw a Chaff, run for the Rations and round the corner just as the Chaff explodes. As you can now carry 35 Stingers, you may wish to run around to the right (**Point A**) and take the Stingers before exiting.



Two trap doors and 41 Gun Cameras? Those renegades don't want you entering this place...

MOST IMPRESSIVE... Entering the lair of the Metal Gear for the first time is a little awe-inspiring. This gigantic, almost reptilian mech machine stands powered down and idle. You now have to climb it to reach the observation deck. Run to the right and locate the first metal ladder (Map 24b - **Point A**, by using the action button). If you require FAMAS or SOCOM rounds, these are available down a ramp to the right just as you make your first turn, and are lying

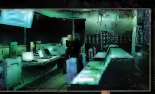


MAP 24a

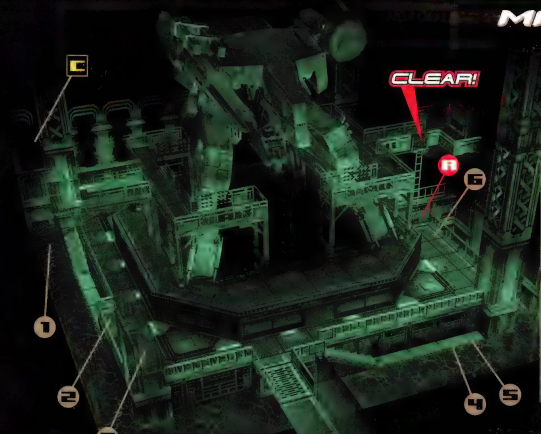
get item!

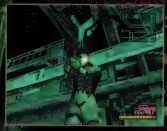
ITEM 01.	CHAFF G.
ITEM 02.	RATIONS
ITEM 03.	STINGER AMMO
ITEM 04.	STINGER AMMO
ITEM 05.	STINGER AMMO
ITEM 06.	STINGER AMMO

NOTE: ■ = GUN CAM.



MAP 24b

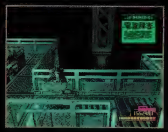


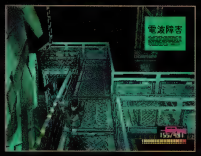


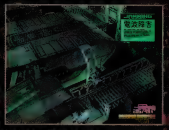
next to the river of nuclear sludge (see **Techfile 1**). Otacon is currently hacking into the main Metal Gear files to locate more information, specifically on the Metal Gear Baker and the PAL key. At the top of the ladder is a gangway with a metal grilled floor (Map 24c). Two boxes lie here (FAMAS to the left, Chaff to the right). Locate the next ladder and climb it. Now up on the second gangway (Map 24d), secure the FAMAS ammo, Chaff Grenades and the two boxes of Stinger missiles. Now climb up a third ladder and run across the actual Metal Gear Rex itself.

get item!

ITEM 01.	FAMAS AMMO
ITEM 02.	RATIONS
ITEM 03.	CHAFF G.
ITEM 04.	FAMAS AMMO
ITEM 05.	SOCOM AMMO
ITEM 06.	RATIONS

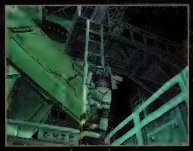


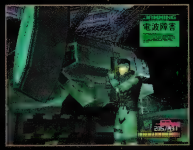




Take time out of your mission to lean against a couple of railings. The view of the giant Metal Gear here is simply breathtaking. There is an almost Cathedral like ambience in this base.

MAP 24c



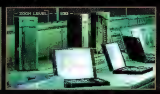


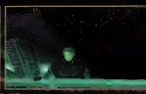
get item!

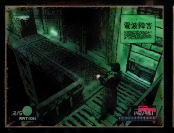
ITEM 01.	CHAFF G.
ITEM 02.	FAMAS AMMO
ITEM 03.	FAMAS AMMO
ITEM 04.	RATIONS
ITEM 05.	RATIONS
ITEM 06.	RATIONS
ITEM 07.	STINGER AMMO
ITEM 08.	STINGER AMMO
ITEM 09.	CHAFF G.
ITEM 09.	RATIONS

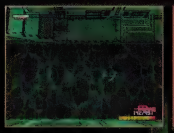
UP ON THE ROOF... Once on the other side, Otacon cuts in with more important information this time. Run up to the top left-hand corner of the arena (Map 24d, **Point A**) and bring up your Scope. Zooming in, note the veteran black-clad soldier patrolling the top parapet. A likely target for your PSG-1. Either take the shot through the metal railings, or wait for him to round the corner directly ahead of you. The FAMAS and SOCOM ammo in the observation posts are optional items. After Otacon calls again, round the corner and locate the observation room's entrance. No wonder you couldn't find any other PAL keys... this one is made of an alloy sensitive to heat and cold, so it really is three keys! Both Liquid Snake and Revolver Ocelot are here, planning and plotting.

MAP 24d

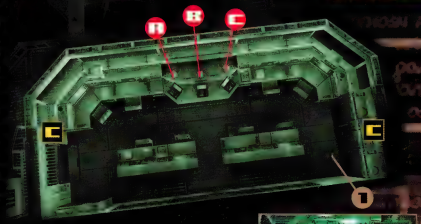






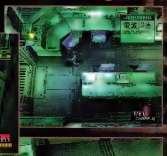


A SHOT IN THE DARK... Ocelot has spotted you! Even left handed, he still manages to shoot the key-card out of your hand. You can hear it clattering down to the bottom of the chamber, and the door closes. Damn! Now in Alert mode, run back to the Metal Gear as fast you can. Engaging troops in combat is optional, but these are highly trained Genome soldiers loyal to their ruthless leader. Wind your way back to the top of the Metal Gear Rex, and Evasion mode starts. Wind back down to the bottom of the level and leap into the water. Located somewhere in these murky (and radioactive) depths is the PAL key-card, along with Rations and ammo. The PAL key is in a random position, so search the entire river of slime. The radioactivity slowly wears down your health (at about the same rate as a cigarette), so stay in the water for as short a time as possible. Thermal imaging helps to locate the Rations. Should you find a Bomb in the water, throw it away immediately. The timer is set for 20 seconds, and it will kill you.

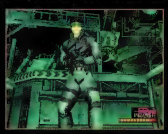


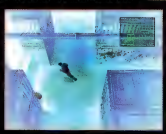
MAP 24e

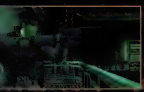
STOPPING THE LAUNCH... Run back up to the observation room, scaling the Metal Gear for a second time. Both Ocelot and Liquid have left the area, allowing you into the room. However, before you do, be warned that the camera sensors here, once they have a lock on you, will execute a sealing of the room, complete with Sarin gas and sirens. Chaff grenades or Stinger missiles (Chaff is preferred) takes care of that little problem. Now walk to the three laptop computers (Map 24e, **Points A, B** and **C**) and insert the PAL key into the left-hand one. The launching mechanism retracts! Part one of the deactivation is complete! Now you need to cool down the key, meaning a trip back to Vulcan Raven's lair. Descend the Metal Gear, watching out for that Guard, and backtrack to the cold storage zone.

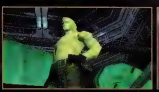


Once there, deselect the PAL keycard, as the body heat generated by holding it slows down the cooling process. This may be a good time to stock up on any items you missed from the Vulcan Raven battle. When the PAL Keycard changes from a yellow to a light icy-blue color, head back to the observation room. Clamber up the Metal Gear mech once again, and clamber quickly, as the key warms up if you take your time. Seek advice from Otacon if you're having problems. In the observation room, watch for the cameras again, scramble the area with Chaff and insert the frozen key into computer number two (the middle one). The second launch mechanism descends. One more to go...

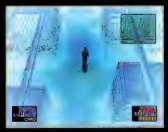


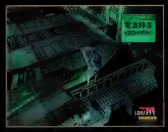






A LENGTHY RUN BACK TO HEAT... Otacon chimes in to inform you that the last part of the deactivation process requires heat. This means a lengthy journey back to the Blast Furnace. Retrace your steps once more, but beware that Guards in Vulcan Raven's territory have replaced the fallen boxes and are patrolling in force. The signature sneak (or strangulation) you are famed for needs to be applied here (and especially on the return journey when time is of the essence!). While you are ascending the first cargo elevator, Master Miller and Roy Campbell call to inform you of a terrible act of terrorism to your person. You are carrying Fox Die, a virus transmitted by close contact and administered to you by Naomi Hunter. With a sickening sensation in your stomach, continue up to the Blast Furnace. To minimize Genome interference, enter the piped room with the blasting steam. Check your PAL key after a minute or two. It should change to a red color. Retrace your steps.





A HIDEOUS DOUBLE-CROSS!... The turncoat Hunter calls on your journey back. Concern yourself with the task at hand – the dearming of the Metal Gear. The entryway with the Gun Cameras has a fresh stock of items to collect. Also try to grab as many Chaff Grenades as you can. Now for the final time, climb the Metal Gear. At the top, shoot that new Guard with the same patrol pattern once more and race into the observation room (once the cameras have been Chaffed or blown up, naturally!). The right hand computer requires the heated key. Once inserted, the final launch mechanism slots into place. A computer voice responds...

"Detonation code activated... ready for launch."

What?! The nuclear warhead has been armed!! Repeat, the warhead is armed and operational!! Suddenly, Master Miller cuts in, and reveals himself to be Liquid Snake in disguise. Miller has been dead all along?! No, this cannot be! Snake, you've been an unknowing pawn in a terrible game of death. The nuclear launch cannot be stopped! Only one man must answer for this outrage, your hated brother, Liquid Snake! The situation looks hopeless, and your death seems assured... However, we've just received a tightly bound top secret official document which may have the key to your survival, and the game's secrets (see page 153). Do not open it until absolutely necessary!

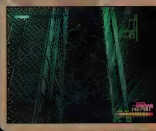
The massive trek is almost over, and the launch delayed. Keep going until the third key is slotted firmly in the laptop...

...and discover you've been duped! Phone Otacon now!

MISSION FAILURE?!

TOXIC SLUDGE

Any radioactive waste from the island's laboratories filters down into this river of toxic slime. Coupled with the fact that the safety valve to the latrines has frozen solid, diverting the base's effluent through this channel, it is no wonder that this water color approaches that of a sewage plant. However, the sludge here is a little more potent. Only wade into this area when absolutely necessary, as it saps your life.

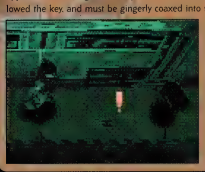


Any Rations you pick up, however, are safe to consume.

Murky effluent and radioactive waste flow steadily through here. Spend no longer than necessary wading.

PAL KEY TAKEN BY MOUSE!

When searching for the elusive PAL keycard in the sludge, the usual place to look is in the actual water. However, those players with extreme stealth capabilities who have alerted Guards only ten or less times during their expedition need to approach a scurrying mouse to procure their keycard. This unfortunate rodent has swallowed the key, and must be gingerly coaxed into retching up the item. When you look at or pass by the mouse it exclaims its presence (!). Press the action button when you're near to the mouse and it drops the PAL key on the ground before scooting off.



Other, more carnage-inducing ways to grab the key from the mouse include Grenades and even C-4. There's a large bloody mess, but the key is fine.

TEAM INTERVIEW

1998
H. KOJIMA

皆さんが
メタルギア ソリッドを
楽しんで頂けることを
願って……

豊田 聡
So Toyota
(Animator)

平成10年7月30日
東京、恵比寿にて

植原 一元

Yoji S.

村岡一樹

Y. Murahara
1998.

METAL GEAR SOLID

THANKS For Playing!

Hideo Kojima

PROJECT LEADER - PRODUCER - DIRECTOR

Describe your initial concepts for the game?
I released *Metal Gear* for the MSX more than one decade ago, and I left out a lot of things that I would have liked to include. When the PlayStation came out with its specifications, I felt I could re-create the game so as to give the player incredible thrills, which could not have been achieved using the other system.

Who first came up with the idea for a *Metal Gear* game on the PlayStation?
The answer is me! It's easy to understand that when you display everything in a computer world in polygons, you are able to assume a character's persona. By taking on this role, you are introduced to many thrills and various levels of tension.

Did you initially want a 3D style, stealth-infiltration game, or did you want a graphically superior game that played the same as previous *Metal Gear* games?
Although I wanted to create something graphically superior, the most important aspect was to create and experience realism, which can only be achieved by this console. Another important element was whether or not visual reality is being achieved in the game. But as well as that, you as a player have to feel that you are actually there in Alaska. For me, the visuals of the game are just another aspect. If I wanted to do more visually, then I could have used rendering techniques or textures in a CG movie.

Do you feel as if you have achieved your initial objectives?
Probably around 80 percent of my objectives were achieved, and as for the other 20 percent, it just wasn't feasible on the hardware. For example, if Snake was to use a searchlight, with the current methods of light sourcing for the game, I feel the PlayStation would not have achieved satisfactory results. Technically, I probably could have done it, but it never would have come out the way I would have liked.

Do you feel as if you have retained the elements of the original that made it a classic?
Although the game is now 3D, the concept of the game has not been changed. But the reality of advancing through environments in a stealth manner has been retained. I didn't make this game into 3D using the idea that I had ten years ago. I created a game world that couldn't be expressed or achieved at the time, but now using this technology, it is at last possible. Of course, those who have played the MSX version will enjoy this *Metal Gear*, as will those who have yet to experience *Metal Gear* at all.

What percentage of the original *Metal Gear* players will play *Metal Gear Solid*?
As I look over the Internet, I can see a considerable number of people who wish to play. But I would say the majority of players would be those who have played the original. It's probably safe to say that a large percentage of the original players are definitely the most anxious to play *Metal Gear Solid*.

Once the project started, how soon did you manage to acquire your key team members?
The planning started about four-and-a-half years ago. About four years ago I was working on *Policenauts* and the initial plan was already there. There was a designer called Yoji Shinkawa, and at the time he was working on the design aspect of *Metal Gear*. But since I was so busy then, I didn't touch *Metal Gear*. I personally started gathering staff for *Metal Gear* in August 1996. Two years ago I had 10 staff members, 20 members last year and now currently 30 staff members are working on *Metal Gear*. In 1996, I brought over the *Policenauts*' staff to work on the *Metal Gear* project. Prior to that, for one year, one programmer at Konami conducted polygon research for the game, because for the first time, we needed to show realistic motion in polygons. In addition, the polygon characters needed to interact with the game environment.

Although I wanted to create something graphically superior, the most important aspect was to create or experience realism, which can only be achieved by this console.

How did you go about selecting your team members?
The people in Japan called us the Kojima group. My location was in the Osaka area, and while we were creating *Policenauts* we would receive applicants, including general public and new graduates of whom I thought would be beneficial for the company or myself. But this time we set up a company and we selected those who wanted to create something really good. For example, Mr. Toyota and Shinkawa are old friends. Toyota got the job through Shinkawa, but around one third of the staff was from friends of friends. For this project, we recruited many outsiders.

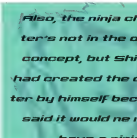
What kind of people did you have in mind for the *Metal Gear* team?
Of course, I will hire people that have passion, but the teamwork aspect of creators and the staff is much more important. Creativity is more important than experience. As far as hiring programmers, I don't mind selecting those who have not programmed before. I like a person who can think logically and come up with ideas. By hiring those people, I let them learn along with the development of *Metal Gear*. Speaking of the *Metal Gear* project, myself and Matsuhana and Uehara are the only people who have experience and the rest of the team have not done anything before. But everything has gone well, because thanks to fresh thinking, we can make a great game.

Did you choose anyone from Konami's programming school?
Yes. A school student played an important role. This guy got this job last year. He designed a lot of the *Metal Gear* sounds himself. He did a great job.

Do you think that Konami's programming school is of benefit to Konami?
Yes, I think so. I would say that it is a mutual relationship since we are all creators and we get creatively stale if we don't work with the younger generations. Those kids from Konami's school are a stimulant to us.

As development continued, did you draw any inspiration from other video games?
Although the direction of the game is different from *Biohazard* or the *Final Fantasy* series, visually I was quite interested in those two games. However, I haven't developed *Metal Gear* in a rival capacity. But by looking at those game engines I was disappointed because I wanted to be the first to do those types of things. While I was happily pondering the outcome of *Metal Gear*, using my own new techniques, the other games were already implementing these same techniques. Overall, we have solved every possible aspect of the engine that has been previously used, and I don't care about the other games - only *Metal Gear*.

Presumably, even if you see a feature in another game, you still have to work out how to do it yourself.
Well, yes. This can be said to any person working in a creative environment. It is really difficult to think and create, but it's not that difficult to re-create after seeing something that is already developed. This can be said to any software developer. In *Biohazard*, not everything is polygonal, and if I wanted to use that kind of approach in *Metal Gear*, the game itself would be different. So that was the direction that I didn't want to follow.


Also, the ninja character's not in the original concept, but Shinkawa had created the character by himself because he said it would ne nice to have a ninja.

How long did the development take?
It's difficult to say, as I mentioned before, but four-and-a-half years ago the design started, planning and scenario were already created, so if you were talking about just the development, I would say around two-and-a-half years.

When you started, did you think it would take two years to complete?
Let me see. I thought it would be much quicker. I thought we could pull it off in one year.

What was the main reason it ended up taking three years?
First, we had to make the development tools. All the staff had to learn everything from the beginning since using existing tools would not achieve what I desired. So we had to create our own tools. We also made a tool for polygon editing, which took us half a year. We had to also teach the staff how to create the tools in the first place, and we had to deal with much trial and error. This process exhausted us! After finishing the game, we learned every aspect of making this kind of game, so producing a similar game would now be much easier.

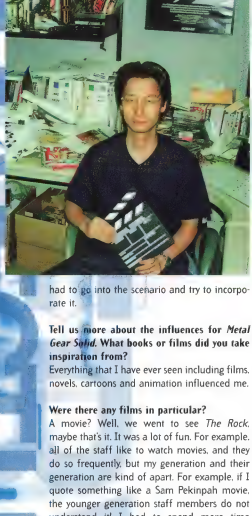
How many staff members were utilized for the project?
About 30 people total toward the end of the game development, including rookies. Too many to be specific, but around six programmers, 10 designers, four motion capture guys and two or three sound programmers. Plus, four guys that managed to get everything linked up and put it over the map.

Is it unusual for this kind of game to have so many designers?
It is not unusual at all. In the case of Konami, we have much less designers, compared to other developers who usually have about 50 to 100 designers. I think it is enough to have 15 to 20 designers. However, to make a game like *Metal Gear*, it takes time, so it is difficult to decide how any designers we want to have at the initial stage. To be honest, to get the high quality, it is best to have fewer designers and then spend a larger amount of design time with what we've got.

Once the designers have finished their designing, do they have any other input into the development?
Well, until the end, for example, Shinkawa did the mechanical and character design, then he sent it to the 3D design team and constructed a map. Then we received those maps and then finally put it into the game. During the process, we always got undesirable results. Things like the door is not clear enough for the player to see or the thickness of the door is not what I wanted. So, in that case, we had to give feedback to the designers and re-create it. The process might look like it's smoothly flowing, but that's not always the case. However, everybody sticks together until the end of the game development.

Can you give one example of a major problem you encountered during the development of the game, and how you overcame it?
Well, let me see. For example, the game is very polygon intensive, so the rendering process is tedious. Of course, it is more interesting for the player to have many different enemies in the game, but if you have a lot of enemies, it slows down the gameplay. The key was trying to find a balance in the gameplay. In *Metal Gear*, what we did was use different textures on the same models. In a particular scene, for example, containing five enemy characters, we used a 100-polygon character, then we mapped that character. When you see the first-person-perspective view, you can see that character really close to you. At this time, the character is made up of more polygons giving more detail, but, in contrast, when the character is further away, it's made up of fewer polygons. My job is getting those ideas working, and, of course, as it is of the programmers.

When did you come up with the names and look and feel of all the characters?
Whenever it comes to the design of a character, I usually write down details about what the character will be like. What kind of weapons, belongings, etc. After deciding everything, I usually hand it over to the designers. But, with *Metal Gear Solid*, I didn't have as much time, so there are some characters that I had little involvement in. After giving the characters to Shinkawa, he is a bit rebellious - he designed a totally different one! Especially the Otacon character: I wanted him to be heavier, wearing a cap, and programming while eating a chocolate bar! But he came out as a slender, smart character instead. It turned out to be good, though. Also, the ninja was not in the original concept, but Shinkawa had created the character by himself because he said it would be nice to have a ninja. Plus, it looked really cool, so I



had to go into the scenario and try to incorporate it.

Tell us more about the influences for *Metal Gear Solid*. What books or films did you take inspiration from?
Everything that I have ever seen including films, novels, cartoons and animation influenced me.

Were there any films in particular?
A movie? Well, we went to see *The Rock*, maybe that's it. It was a lot of fun. For example, all of the staff like to watch movies, and they do so frequently, but my generation and their generation are kind of apart. For example, if I quote something like a Sam Pekinpah movie, the younger generation staff members do not understand it! I had to spend more time explaining one particular movement in the game. I was definitely influenced by the movies, but novels also played a big part of my inspiration - especially adventure stories.

Japanese?
No, foreigners like Jack Higgins, Desmond Dublin. I like sci-fi, too. Basically, I like everything, including movies, TV and music. I don't watch or listen to many Japanese ones. I'm in that bracket. Let me see. I watch a lot of movies but lately I don't have the time - about four movies per month. I used to watch videos at home every day. Now I have a son at home, and he scolds me for doing it! But I do read about four to five books per month on the way to work.

Tell us more about Solid Snake. How does he differ from previous incarnations?
Solid Snake is totally different from the old one. I asked Shinkawa to create an older, hard-boiled, dandy character, but he said it's better to have a younger character. So Solid Snake became about 20 to 40. I asked him to make the character nimble and muscular, with the body like a Van Damme.

Like Jean Claude Van Damme?
Yeah, that's right, that kind of body movement and build, which gives you the impression of weightlessness in his movement. Regarding the face of the character, I wanted it to be something like Christopher Walken. The result came out to be the one you will see in the game. It's not like a Schwarzenegger at all. He has to perform espionage, so I wanted the character to be like a cat but still have a strong presence.

In the game there are Solid Snake and Liquid Snake. What does the "Snake" term refer to?
Yeah, Snake is inspired by Snake Plisken. You know the movie by John Carpenter, *Escape from New York*? I like the film. I kind of drew from that character, because he's is in the espionage business. It is Solid Snake rather than Smooth Snake.

How much development time was spent researching the weapons?
Let me see. Well, it was really hard work while we were developing the game.

When did you start?
We started weapon research when we started planning the game. While we were playing *Policenauts* we would come up with new ideas every day. Also from the resources of the Internet and newspapers. After going over those weapons, we went into more detailed research.

Were you able to experience shooting guns?
I went to the U.S. using the personal connection of an advisor named Mr. Mori. I then participated in SWAT practice and I also went to the Mojave desert where I could see a tank practice maneuvers conducted by the National Training Center. There I hopped on the M1 Abraham and the Bradley M2. I got inside and talked to the president of a tank company and also chatted with some military personnel. Of course, most of the equipment we didn't know how to use - especially the heavy weapons - so we went to places and had a chance to shoot them.

How many people in total went to America?
Four of us. We took a lot of pictures of warehouses and tanks that were beneficial for creating textures in the game. After returning to Japan, we went to the military bases in Yokosuka and Yokohama. And, also, I attended every self-defense demonstration.

What was the role of Mr. Mori on the project?
Mr. Mori gave us expert advice on weapon systems, but the most important aspects he showed us was motion. We asked Mr. Mori to correct the stance of the characters in combat. Mr. Mori has written a novel, and he also gave us some ideas for the game, too.

Why the decision to go back and forth between stages?
If we had used a "stage clear" type of game, there would have been no thrilling feeling to it. Don't you think so? You go into an entrance but you cannot come back out. I wanted more freedom to make you feel like you are in a base in Alaska. By having more freedom in the game, it will be much more fun. You will get a great sense of suspense, which was my real aim. As in shooting games, it's not like clearing each mission. I designed this game to have players enjoy and get a taste of each game world.

What military stealth techniques are actually in use and which did you make up?
Half were real and the other half were fake, but around twenty-five percent were imaginary. However, it's not from fantasy, it is based on reality.

How important was Mr. Mori's advice in preventing the made up portion from becoming too unrealistic?
There are not many aspects of the game that are too unrealistic. I think Mr. Mori thought about it, but he also has a taste for the entertainment industry, so he didn't think of the game as being too realistic. For example, when Snake enters a room with his gun, the barrel is pointing at the ceiling, which is in fact technically incorrect.

Are all the tanks and stealth helicopters based on real-life counterparts?
Regarding the modeling of the tanks, we actually went to see them and also we made various kinds of plastic models. Weapon wise, two-thirds are real, and one-third unreal. For example, the remote-control missile: Although in real life a larger version exists, there is no version as small as this one.

Did you include the fictional weapons because you wanted to do something exciting in the game, or because you needed that weapon's capability for the scenario?
Yes, I made those to increase the enjoyment, because this time the game environment is in 3D. I tried to make the game world much more enjoyable. For example, you can zoom in on any object using binoculars and remote-control missiles, and also without moving the camera to zoom in on some area to knock down enemies using the sniper rifle from a large distance. Those are the elements necessary for making the game enjoyable.

Solid Snake is totally different from the old one. I asked Shinkawa to create an older, harder character, but he said it would be better to have a younger character.

Earlier versions of the game featured CG cut scenes. When and why were those replaced by real-time sequences?
From the beginning. I wanted it to be in real time, full polygon. Regarding the CG part, we had to put something together to show for promotional purposes. It wasn't that we switched from CG to polygon. CG scenes were released just to enable us to show something with images of the game when we had no polygon material to show from the actual game. It is very popular to put CG movies into games from a sales point of view.

Were you under pressure to put CG movies into your game as well?
I didn't think much of it. However, people around me were persistent about it. I personally like to shoot movies and edit those movies as well, but there a several reasons why I did the game with polygons. Firstly, the environment quality will be different between the one you see in the game and the CG. It would be all right to have smooth surfaces, but I tried to get rid of the transition between the two different styles of environments. Also, I wanted this game to be seamless. There was no reason to use the labor time and programming for the transition between game and CG. I wanted the game world to be ported to the demo part smoothly. But to tell you the truth, I wanted to make a movie, because the Hollywood CG is great, but that would have restricted the gameplay if I had spent the time creating that level of CG. It takes a lot of manpower just to do the movie part, which would be difficult, and then there was an idea of assigning a production company to do the job, but I didn't like it. It is the most delicious part of the game, so I wanted to do it myself. Also, the reason I wanted to do a polygon demo was that by using fine CG such as realistic hair flowing, I felt that visual representation of the game would suffer. Although in the game the faces of the characters should be polygonal, I wanted to express those in a correct yet perfect way, because some users think that when the camera is close up on the faces of the characters, it might look pixely. But those things go away as you play along, and I tried to make it atmospheric rather than graphically superior.

What are your opinions on the hardware?
When it first came out, I was pleased with it, but I wish it could handle more polygons. So far the PlayStation is the best at handling polygons, and it does make me want to do more.

Did you design *MGS* with hardware in mind?
In my case, I first planned and then tried to divide into parts what the programmers could either do or not do. I planned the game to be as flexible as possible, so in the event that something unexpected occurred, I could manage to deal with it.

Are there any custom tools you used yourself?
Let me see. There is one for mouth movement, which analyzed the wave data of voices, and then the tool would create the correct movements of the lips. The *MGS* tool advances day by day, so next time you ask me, it will be changed!

What is a typical day like for you, during the time you worked on *MGS*?
I would get up at 6 a.m., leave home at 7 a.m. and arrive at work at 7:30 a.m. After arriving, I spend 30 minutes to check my e-mail, then I attend a meeting at 8 a.m. This meeting is a digital conference connecting all over Japan. The meeting is about company strategy, such as which kind of game we are going to work on. The meeting usually takes up 1 hour, and from 9 a.m. there is the management level meeting and then at 10 a.m., the development staff start to appear at the company. From 10 am, we have meetings for *MGS* and I spend most of the time in the morning on meetings and scenario writing. From mid afternoon, I would spend time on writing scenarios and maps, try to adjust the games until 10 p.m. I get back home at 11 p.m. and my son will be sleeping. So, it's off to bed before the start of another day.

Is that just from Monday to Friday?
Weekends, too. If I don't show up, I get scolded! Of course, I get time off to spend time with my family, but none the less, when the time is really crucial and I am busy, my wife and son come to the office and play games or play with Lego blocks right next to me. With my job, personally, I can do better on weekends.

Do you have a bed in the office as well?
At the company, there is a Japanese-style room, but I usually go back home. Mostly, the job as a creator starts from the early evening and I have to do some documentation, write settlement schedules, meet with somebody, produce other projects and so on. I usually do this in the morning.

This is quite a departure from *Policenauts*. Was it easy to transfer your abilities to this sort of project?
Well, everything has gone quite well. Ultimately, what we create is the same thing. Here, the player is in one particular world, and this time Snake's player will experience the life of Snake, as compared to Jonathan in *Policenauts*. It depends on how you express it, whether in action or adventure. This time the reason I chose an action game is that I can really hit it off well with these types of games. I like the unique parts of actions games, like when you press a button, the character will jump, which also implies direct interactivity. I consider this highly important.

I like the unique part of action games, like when you press a button, the character will jump, which also implies direct interactivity. I consider this highly important.

What portions of the game are you technically impressed with?
The polygon demo. The demo is calculated in real time, so I am proud of the technical achievements in this part. If you compare this with a CG movie, it would be worse in visual quality, but when you consider future development on different hardware, I could use that technology to expand into different directions. So, there is criticism of the polygon demos, but I don't think I made any mistake choosing it. Think about it: if the gameplay and CG parts are really completely separate elements, then the experience wouldn't be as real. Hopefully, people should understand my intentions.

Do you think that with the Dreamcast you will now have an environment, where real-time scenes will be as good as CG movies.

HIDEO KOJIMA PROFILE

Born on August 24, 1963, in Setagaya, Tokyo. Moved to Kobe at the age of three and grew up there. Blood type A, Virgo. Started shooting 8mm movies during his middle school days and also started writing stories. Joined Konami as a game planner.

Titles: Metal Gear-MSX, 1987: planning, screenplay, director Snatcher-MSX, 1988: planning, screenplay, director Solid Snake-MSX, 1990: planning, screenplay, director, characters Snatcher-PC-Engine, : planning, screenplay, director, Policenauts-PC, 1994: planning, screenplay, director Policenauts-3DO, PlayStation, 1995: planning, screenplay, director, editing PlayStation Policenauts-Sega Saturn, 1996: planning, screenplay, director, editing Tokimeki Memorial Drama Series №1 Niji-iro no Seishun-PlayStation, Sega Saturn, 1997: planning, drama direction, producer Tokimeki Memorial Drama Series №2 Irodori no Love Song-PlayStation, Sega Saturn, 1998.

Hobbies: movies, reading, listening to music
Favorite movie directors: Luc Besson, Jean Cocteau, Krzysztof Kieslowski, David Lynch, Danny Boyle, James Cameron, John Carpenter, Jan Kounen, Dario Argento, George A. Romero, Sam Raimi, Peter Jackson, Quentin Tarantino, John Woo, Robert Rodriguez, Akira Kurosawa, Masayuko Suoh, Joji Iida
Favorite authors: Michale Crichton, Robert R. McCammon, Bob Langley, Robin Cook, David Mason, Paul Gallico, Teru Miyamoto, Kobo Abe
Favorite musicians: Joy Devision, New Order, Ultravox, Sisters of Mercy, Cure, Nick Cave and the Bad Seeds, Depech Mode
Favorite actresses: Juliette Binoche, Meg Ryan, Diane Lane, Jodie Foster, Alicia Silverstone, Diane Lane
Future ambitions: Directing a movie, producing totally new games (which have been in his mind for some time) for future game consoles

Yes, should we adopt this system. There will be no need for making a movie. Although the movie may have to use actual film to create specific effects, it will still remain in the future, but it will depend on how you use it. But with the current way of inserting CG movies into a game, then it will be unnecessary. In real time, if you can produce that many polygons which also create the images without rendering available, then game players who get impatient will not notice the difference between the CG and the gameplay.

What are the differences between the Japanese and American versions of the game, aside from the translation?
There are definitely differences, but that is a secret!

Are there problem areas that you have been forced to fix?
There are differences between the two audiences that need addressed. I fixed certain areas in the game in order for players in the States to enjoy it. Currently in Japan, many casual gamers have purchased a lot of PlayStation titles, so we need to make it easier for the majority user base. The American version will be a little harder to play. [**Editor's Note:** The U.S. version has different difficulty levels, and the EASY mode is equivalent to the Japanese version. The other levels are NORMAL, HARD, and EXTREME.]

Will you release this again in Japan as an international version?
The American version is really good. I wanted to release it in Japan, but I am not sure yet. Currently we are working on the American version, and when I first saw it, I thought it sounded better with English voices.

Do you think that the American version is better than the Japanese version?
Let me see. The American version was developed after the Japanese version, although we're concurrently working on both versions, but mostly the staff working on the Japanese version moved over to work on the American version. Fine-tuning was made possible in the American version.

> *People call us craftsmen. Craftsmen have to be concerned with both looks and practicality. The game sits in the middle of these two concepts.*

What new director techniques have you learned while developing *MGS* that could be carried over to a sequel?
The production team consists of a group of people, so it is the same as the movie production business. One has to try and be blessed with a good team and now that the *MGS* job is finished, I try to retain the experience of those staff that worked on the project.

Why has a lot of your work after the original *Metal Gear* appeared on the PC?
That's because I worked for the MSX and personal computer division. I joined Konami because I wanted to create arcade and Famicom games, but I was told to join the MSX and personal computer division. I was disappointed, but it was a good experience for me since I could develop the software package specifically for the personal computers. If I had joined the arcade division, I would be creating different games.

Would you like to make a PC game again?
Yeah, I think so. I came from that division and I would love to make games for personal computers. I like all the PC games from the U.S.

How does a PC differ from the PlayStation?
In Japan there are a lot of casual game players, so it is different from America. For example, looking look back on an old game. I remember how much I enjoyed the fact that there were specific game genres, such as the player being able to perform surgery in the game. But after the PlayStation became dominant in the market, all the game development direction went towards the genre where players just rimely press buttons – the shallow game became dominant. I like the games where you can sit down and relax and work on it. That's why I like PC games.

How did you join the world of video games?
I initially wanted to create a movie, but it's difficult to get involved because the Japanese movie industry is very traditional. That's why I wrote a novel. My intentions were to go the route where your novel becomes famous and is then made into a film. I was hoping for that. When I was a university student, the Famicom came out and I played it, and spent a lot of time on *Super Mario*, and as I played along, I started to think that I could do something I wanted to express in game form. So I went around to game companies and then I got an offer.

What are the key elements to being an excellent video game producer?
I am often asked that question. Of course, the passion and the potential talent as a creator must first exist. Even if you have talent, you have to keep studying, plus you've got to have energy to implement your ideas. You always have to do your best and create things from scratch. So that is why the basic common quality for being a creator is the same as those who create movies and cartoons. Plus, the game industry is based on interactivity; you can't just be an artist. People call us craftsmen. Craftsmen have to be concerned with both looks and practicality. The game sits in the middle of these two concepts. Although it is artistic, it has to be accessible as well. It's like a car. If the design is appreciated by lots of people, then it will be artistic. We have to be able to make the car functional as well. The difference between other creators is that you can put your own idea while thinking about the users.

Have you played any games that you feel are similar in concept?
I rarely find time to play games. I'm thinking about playing games after I finish all my jobs. I want to especially play N64's *Goldeneye*. Since I get 3D sickness from playing 3D games, I cannot finish the first-stage bungee jump! But people have told me that the game is really well made, so I want to play it. *Metal Gear* is sort of like *007*, and since I grew up watching *007* movies, I have always enjoyed the charming, tuxedo-wearing, Cold War spy.

What types of hardware research did the team undertake before programming got underway?
First of all, we tried to display in polygons, which was three years ago. Three years ago there was no game that used full polygons. I

tried to work on this and tried to make it happen. At the time, I created a 50-polygon soldier, and then got a light effect, but I was just experimenting. It was in 2D, but I was just a bit scared of the outcome when I made it in 3D. There was a time when everybody got excited when we managed to move a 3D character. When the character was noticed by an enemy character, the eyes would sparkle. But since then, several games have come out such as *Biohazard*, so the concept is not as new as it was before.

What kind of cooperation did you get when researching the military aspects of the game?
We never received any, since Shinkawa and Hirano, including me, liked that sort of thing. The things we didn't understand we could ask Mr. Mori. Mori showed me a variety of things including the classified item only seen in a SWAT team. He also had documents against terrorism that cannot be revealed in public. Since he is an instructor, after we had seen those, he asked me not to use them in the game.

Did you visit anywhere in Japan to get ideas for the buildings and places in the game?
Yes I did. For example, Yokosuka Base, Yokota Base and the radar room on the battleship of the Self Defense Forces. The rest, such as warehouses, are everywhere.

Is it difficult to take videos and photographs in such military-sensitive areas?
No. There are places we can shoot the videos and photographs. But, of course, there are places that do not allow this to happen. So we got the staff to take the shot of restricted areas secretly. But we couldn't get permission to do so at other places that I really wanted to see.

How did you come up with the title, *Metal Gear Solid*?
"Metal Gear" is as it is, and "Solid" has a deep meaning. Let me explain. This time *Metal Gear* is displayed in full polygonal form, and I used "Solid" to describe the cubic structure. Also, the "Solid" means to the third power mathematically. Also, most of the people don't know that there is a *Metal Gear 1* and *2* for the MSX, and I wanted it to be the sequel for those. And, of course, Solid from Solid Snake.

***MGS* uses almost every button on the controller. Were you worried that you wouldn't have enough buttons?**
I didn't want the game control to be too complex. Because it is an action game, I wanted it to be intuitive. In RPGs, you press a button and a window opens and you can choose an item. But I wanted to avoid this. Just one click activates some action. As a result, we ended up using every button on the controller, but once you get used to it, then it will be convenient. However, I do think there are too many buttons with current controllers, making the gameplay difficult. Eventually I would like to see a voice recognition controller to make things easier.

How difficult is it to balance the realism of espionage with a game simple enough for everyone to enjoy playing?
It's difficult. The opponent soldiers aren't clever, are they? That was intentional. Initially I made the soldiers really clever, but you couldn't escape from them, so I made it that when the soldier is not alert you can sneak up behind him. Of course, even a real spy, I believe, couldn't sneak in that easily. But in the case of a game, I have to make it playable, so I placed much emphasis on the gameplay. The player can smoothly sneak and also it would be difficult to create the sense of suspense or fear. Players cannot simply shoot their way through - they need to use stealth, avoiding enemies at most times. I want the players to know that when they get killed they will have to re-think their strategies. I worry about the people that don't know *MGS*, because they will probably die on the first stage trying to face each enemy every single time. The game will be similar to *Rambo* if they force themselves into the next level without thinking. In that case, there will be no feeling of tension or adventure. So in the beginning of the game, I created something like when you would have to wait for an escalator longer than usual.

Many players give up when they cannot get into the game quickly. What did you have to do to help the players get used to this different kind of gameplay?
At the Tokyo Game Show, I asked the staff to explain the game to the players, but most of the players still improperly forced themselves into enemy lines. At the time, the staff told them that the game was a stealth game, so they were told to play it accordingly. The players would finally follow the advice of the staff. At the time, if they noticed the enjoyment of the game, then we had accomplished what we had set out to do.

Is *Metal Gear Solid* a difficult type of game to promote?
Yes, especially because it is the kind of game where you have to hide. This is a game where you understand the concept after playing it. It's even difficult to portray it properly if we broadcast or show it in a video. This is especially difficult in a magazine media. If we are to show it in pictures, a game such as *Biohazard* will be more visually pleasing.

In America is there any game called Hide and Seek? That kind of feeling? The feeling of anticipation and stealth is in the game like Hide and Seek

Did you create any special AI for the enemy characters?
Yes, we spent a lot of time from the very beginning. They might look stupid, but they do many clever things!

Do the guards think independently, or are they working together?
Things like yawning, that is data. I made it in order to be more understandable to users. Once the player memorizes the patrol route, the player can perform their tactics. Regarding this point, the guards can be said to be stupid. However, if they find you or you make some noise, they react to it intelligently. This part is AI intensive.

Did you get any advice from an AI specialist?
The routine I made the first time was really intensive. If I emphasized thinking routines, then the AI would be really heavy. I could have made superior ones, but to make it work within the game, it depends on where you fit it in. We have to make it really smart, although we take some of the programming out of it. It is a very difficult task to make it possible in real time. It all depends on the idea.

When you are designing the buildings and locations, which is performed first: is it the image of the actions, or is it what you want to perform there?
It depends on the initial planning, but this time we are pursuing reality in the game. Although we create a map and give it to the designers, we still interact together and make changes to the maps. We created a test map, then a container fell down from the side, and it was a big mistake, so we went to purchase a demo block and tried to re-create the map that was suitable for the scene. Then the designers made more changes. Since the designer creates everything, the result will always be influenced by them.

Do you have a message for your American audience of gamers?
This is the game created by Japanese, but without being caught by the idea, I want them to enjoy the game. After playing the game I would be happy to hear that they would think that this is a Japanese game. My generation has been influenced by American stuff such as music, books and especially movies and television. When I was a kid, when I turned on the TV, programs such as Bewitched and I Dream of Genie were broadcast on prime time. I used to watch those, so American refrigerators are huge and people keep dogs, with beautiful gardens, and husbands kiss their wives. I have absorbed American culture through TV and publications, so that kind of person added some Japanese essence to the game, which resulted in Metal Gear Solid. I want American players to enjoy the game.

Thank you Mr. Kojima.

Yoshikazu Matsuhana

Could you briefly introduce yourself please?
I first started work with Mr. Kojima about five or six years ago. That was with the PC Engine working on *Snatcher*. I was in charge of the programming. Since then we pretty much worked together all the time. Other titles I've worked on are *Lethal Enforcers* for the Mega Drive and *Policenauts*.

What is the difference in role between the director and assistant director?
On one side you have the director who draws up the plans for the project and explains his ideas for the game. On the other side you have the actual programmers and designers who actually make the game. I am in the middle coordinating the flow of communication between both sides. In addition, I am in charge of environment development as well. The *MGS* team consists of programmers, designers and sound engineers, etc. It is my job to decide how to best put these groups together in order to create the best game possible.

Was the theme and style of the game developed before the engine?
When we were planning the project, Mr. Kojima had already decided on the concept and theme. From this point we started the development. However, this time the game was completely 3D and from the very beginning we had to spend a lot of time considering the camera system. We did a lot of experimentation with the operation of the camera's view points while developing the engine.

Did the final version of the graphics engine have a big influence on the game itself?
Right from the start we wanted to have a top-down view, often called radio-controlled style, where you can go forward and turn left and right. We put a lot of importance on this kind of action feel to the game so that when you're being chased by the enemy you can soon turn left or right. This area didn't really change much. Rather, as we progressed with development, we found that we were able to do a lot of new things as well, such as various stealth effects which we incorporated into the game.

It is very popular in America at the moment to make 3D dungeon games. Why did you decide not to take this approach for *MGS*?
First of all, we wanted the game to respond quickly to the player's actions, but in a *Doom*-like game, you have to turn first, then move forward. This kind of camera system was too slow for us. Next, many of us felt ill when looking at that kind of visual display. It depends on each person, but Mr. Kojima suffers from this kind of 3D sickness a lot.

> If you look at the game you get the feeling that the characters are really alive. The guards slouch forward when sleeping and they yawn as well.

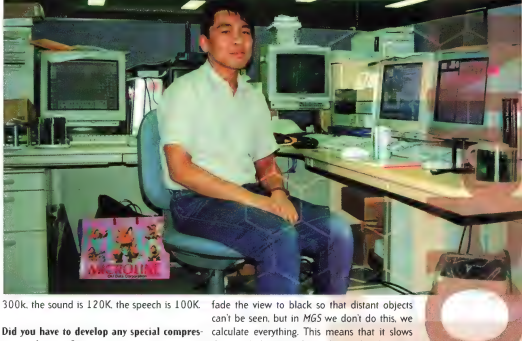
Did you use storyboards or any similar film production techniques?
Yes we did. In particular, the motion designers created storyboards before starting work on creating the motion itself. It plays a very important role in this area. However, *MGS* is not like a static cartoon where it has to follow a set path. The polygon world actually exists, and we can freely move the camera to look wherever we want. We often find that we can create better scenes than the ones we first envisaged.

Did you create any special tools to enable the director to literally put himself into the game?
At first we considered having a program where we could quickly create buildings and move around them, but in the end we found it was easier to create the locations out of Lego instead. We created 1/30 scale Lego models up to about one-and-a-half meters square. We also made various objects such as the enemies and furniture out of Lego as well and placed them inside. Then we got a very small video camera from Sony, which we could move around inside the Lego model and look at the view on a monitor. After we were happy with the room's design we then created a digital versions of it inside the computer.

Who playtested the game, for how long and how many people were there?
Usually, during the later half of development, team members do the bug check, and in Konami we have a special section that handles this kind of work as well. However, this time the project was very large and we couldn't afford to have any bugs at all. In addition, we were very tight on time as well, so in the end we had a specialist bug-check company check *MGS* for us. Of course, we assisted them and gave them advice about which areas were the most likely to have problems. They had about fifty to sixty people testing the game for about two months.

Which part of *Metal Gear Solid* are you most proud of?
If you look at the game you get the feeling that the characters are really alive. The guards slouch forward when sleeping and they yawn as well. When you defeat the bosses they don't just fall over and die straight away. You can see the blood flowing from their body. Recently, there have been a lot of games where you just shoot the enemy as if it's just a polygon target, but in *MGS* you can see that the enemies are real people. I'm happy that we've been able to do this.

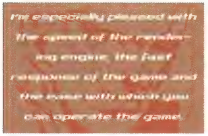
Kazunobu Uehara



Could you briefly introduce yourself, please?
I entered Konami in 1993 and took charge of the 3D programming for the PlayStation and Saturn versions of *Policenauts*. I joined Konami Japan at the start of the *Metal Gear Solid* project and at the moment I am senior programmer in charge of the programming section.

Do the programmers all have individual responsibilities or do they all work together?
Overall, their tasks are divided up. I'm in charge of the overall system. Another is in charge of just Snake. Another deals just with enemy soldiers. One more supervises all the demos. The remaining two are in charge of effects, etc. With regards to the bosses, everyone except for me is in charge of one boss. As system supervisor, I basically deal with maintenance of the subroutines that everyone uses, and also the file system as well.

During the development, what input did the programmers have on the design of *MGS*?
First of all, Mr. Kojima told us what kind of game he wanted to create. From there we actually experimented with the program to find out how much we could actually achieve. We then all discussed the results and once we'd decided what we could actually do, the designers started. It's the same for the motion as well. If we told them that we couldn't do it, they would get angry and order us to it [laughs]. Obviously there were some things that we really couldn't do. However, occasionally there were things that, even though at first we thought we couldn't do, eventually we managed to end up doing somehow. On the other hand, there were times when we could actually do more than they asked us for, so we would suggest extra features to them.


I'm especially pleased with
the speed of the render-
ing engine, the fast
response of the game and
the ease with which you
can operate the game.

How much memory were you working with for the program?
We had a lot of trouble with the memory. There's only one megabyte, and there were many times when we couldn't get everything in. About twice, everything just exploded [laugh]. The first time we couldn't get everything in we had to do some research on the motion data to make it smaller. Then six months later it happened again, so we had to try a different approach. The program size is different for each stage, but in total it's about 700K, the data is about 400K, textures are around 200-300k, the sound is 120K, the speech is 100K.

Did you have to develop any special compression techniques?
Yes, we did. In particular there is a lot of motion in the game. Snake's motion alone takes up about 150K. On top of that we also have the enemy motion and the motion of the special events in each stage. In the beginning, the motion for only Snake managed to completely fill the memory, so we had to research some compression algorithms to get it all into the PlayStation's memory.

Did you use the standard PlayStation software libraries?
We have to use Sony's software libraries because they don't like programmers accessing the hardware directly. However, there are different levels within the libraries themselves. The low-level libraries access the hardware directly, while the high-level libraries are more developer friendly and do a lot of the work for you. We are only using the lowest level libraries possible. We created all the libraries above them ourselves.

Did you plan to use two CDs from the start?
At first it was Mr. Kojima's plan to use just one CD, and right up to the end we thought that we could get it all on, but when we added the voice data as well, it far exceeded the limits of just one. So we had no choice other than to use two. The program data isn't that much ,but the stage data is around 100 megabytes and the demo data is about 500 megabytes.

Did you use different 3D models to represent each of the viewing modes?
To tell the truth, no we didn't. It's exactly the same model. All we do is change the camera angle. In other games like *Tomb Raider* they fade the view to black so that distant objects can't be seen, but in *MGS* we don't do this, we calculate everything. This means that it slows down a little in the behind view, but because you never run around in this mode you wouldn't notice it.

Can you give us an example of how you did one special effect in the game?
In one scene the snow is falling. We've created it so that it looks like it's being blown by the wind and that it's falling across the entire stage. However, in reality it's only in front of the camera. It would take far too much work to actually have it really fall throughout the stage, but our technique makes it look real. At any one time we are calculating up to about 500 snowflakes on screen.

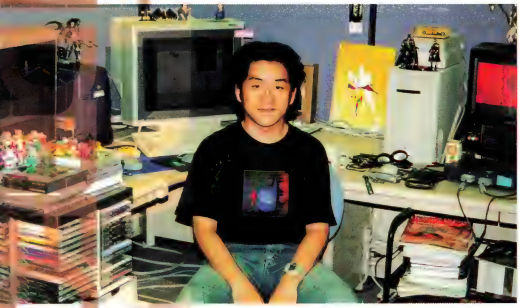
How hard are you pushing the CPU?
It depends on each stage and the characters present, but on average the CPU is running at around 70 to 80% of its maximum performance. Of course, most of the CPU management is used to handle the graphics, that's about 95% of the CPU's time. Enemy AI calculation only takes up about 1 to 2%. The most processor-intensive activity is checking Snake's visibility. We have to see whether Snake can be seen or heard by any of the guards and cameras, so we have to check Snake's position in relationship to all the walls, etc., to see whether there's a clear line of sight or not. That takes up about 2 to 3% of the CPU.

What parts of the game would you say you are most proud of?
I'm especially pleased with the speed of the rendering engine, the fast response of the game and the ease with which you can operate the game. We've been able to create a great game that you play without getting all stressed.

So Toyota

Could you briefly introduce yourself, please?
I was a freelance animator for over eight years concentrating mainly on robot animation before I started at Konami. One day I just happened to be talking to Mr. Shinkawa, who's been a friend of mine since high school, and he told me that Mr. Kojima was searching for someone who could do animation. Anyway, I decided to apply and I started at Konami Japan on the same day it was founded. May 1996.

What areas of *MGS* use motion?
Other than the tank and Hind D when they are being controlled by a boss, everything is done by motion. We didn't use any motion capture at all – it's all done by hand. I heard that they discussed the possibility of using motion capture before I joined but that they gave up. After all, it's not likely that anyone exists who can move like a ninja. Anyway, Mr. Kojima liked the animation that I did for him and he decided to do it all by hand using the Soft Image animation package. It took about a year to do all the animation and then another six months to do the



demos. In total there are over 3000 pieces of animated motion in the game.

Explain the process behind creating the motion?
For the game, all the essential objects that need to be animated were pretty much fixed in advance. We did these one by one and then linked them together with the program. As for demos, I received the scenario from Mr. Kojima, which I used to produce a complete story board. We then created the demo from this. There are five animators plus myself. For the game we all have different things to animate, but for the demo each of us has one complete scene to do.

What reference materials did you use to produce the motion?
As for Snake, Mr. Mori provided a lot of information about his actions. We also watched a lot of videos about tanks and helicopters, etc., as well. For the ninja, I just used my own imagination to create it. I didn't use any materials. This was one piece of motion that I really wanted to do. During the development, somebody who had worked on the Gundam animation joined the team and they helped with the animation for REX. We all used our previous animation experience to a great extent.

What about the animal animation?
We have a female animator who loves animals. She did most of the animal motion. She took a lot of videos of animals as well. All the animals use motion except the mice, which are controlled by a program. The crow was the most difficult animal to animate, and I was worried at first whether or not we'd be able to do it. I'd already seen the crows in *Biohazard* and they were really well done. However, in the end we did a good job on their motion. The most difficult thing about animating animals is to make them not look like machines. It's important to be able to express the emotions of the animal through their actions.

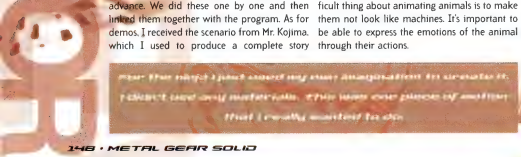
What was the biggest difficulty of animating on the PlayStation?
Unlike movie or anime animation, we're limited to what we can do by the PlayStation's memory. For example, in the beginning, Snake had a different pose for each different weapon he was carrying. We couldn't load in each pose from the CD each time he changed weapon, so we had to load all the poses in simultaneously. However, this took up too much memory, so in the end we had to considerably reduce the number of pose animations that he had.

Which was the most difficult thing to animate?
It's really small, but the hardest motion to do was a piece of cloth flapping in the wind. It is only used in two scenes, right at the end of the game. Even though it's not really that important, it still took a whole week to do. But Mr. Kojima was very particular to details.

Which scene of the game has the most objects being animated at the same time?
When Rex, the ninja and Snake all appear together, that's where we have the greatest amount of on-screen motion. Rex alone has about three times the number of joints that a normal person has, so this scene is equivalent to having five people animated.

Were you limited by the programmers to how much animation you could do at any one time?
Every scene was done completely on a trial and error basis. If the motion froze up, then we would have to keep reducing the animation until we got it working. Luckily, because the whole system was put together really well we had a lot of freedom with what we could do. With the game we sometimes change the amount of animation patterns we use for an object, but for the demos the level of animation never changes. If the demo starts to slow down, then we reduce the number of visual special effects instead.

Which part of *MGS* are you most proud of?
The final battle area is pretty impressive. Unfortunately, it's right at the end, so I can't say much about it. But the action is really great. If you see it, you'll know exactly what I mean. We really pushed the PlayStation to the limit.


For the ninja I just used my own imagination to create it.
I didn't use any materials. This was one piece of motion
that I really wanted to do.

Yoji Shinkawa

Could you briefly introduce yourself, please?
I graduated from an Art University in Kyoto where I specialized in oil paints. I joined Konami in 1993 and have been working with Mr. Uehara all this time. I started on the PC version of *Policenauts* and did the graphics for the pilot disc. Actually, I was in charge of the 3D graphics for the PlayStation version as well. Around that time I first started the design for *Metal Gear*. That was about two years ago.

What kind of feeling were you trying to evoke from the somber character design? It seems more Western than most Japanese games?
I didn't want to make it in a very Japanese manga, anime style. However, that doesn't mean that I was especially conscious of the American market. It was just that it was the easiest way for me to draw. Originally, I always used to paint with oil paints. This time, for *MGS*, I line-drew everything by brush first and then scanned that into my Mac. After that I used Painter to paint the colors on top of that and then used Photoshop to adjust the coloring later on. I tended to use just the colors that were easiest to paint with. When I'm drawing I don't really think that much about the typical anime or game style art. If you do, then you'll get caught up in that and that will be all you end up doing. I didn't want it to end there. If you make it look more like game art then you'd want to have missiles, etc., but the story has a serious message, so I didn't want to get too far away from reality.

Can you tell us about some of the artists that have impressed you?
In Japan I like the illustrator Yoshitaka Amano. He did the illustrations for the first Final Fantasy games. I also like the artist Hikozou Ito, who was from early Showa Era (1926-1989). As for Western artists, I like Frank Miller from America and also Denki Milano and Moebius from France. I really like French artists. Currently I'm reading the Japanese version of *Wild Cats*. Even if it's not translated I can find all of Frank Miller's works if I go to a specialist manga shop.

Were you aware that the game was going to be set in Alaska?
In the beginning we didn't have such a detailed design of the game. The first thing we did was establish Rex, the Metal Gear robot. Rather than the characters, the mech was designed first.

How long did it take to design all the characters and mecha, etc.?
It took an incredibly long time to do. First of all I worked on the Metal Gear design. I spent about a month drawing rough sketches of that and then another month to make a 3D model. Then there were a few years when I did nothing. When we started work on doing the real 3D polygon version for the PlayStation I spent another month cleaning up the design. There were many times where both Mr. Kojima's image and my image would hit it off immediately and a character would be done in no time at all. Basically, I did a lot of the design work while I was working on *Policenauts*. In total, it took over a year to do.

How much art did you produce?
The number of finished pieces of artwork aren't so many, but there was a lot of unfinished artwork and many many rough sketches. I should think there were at least several hundred pictures or more in total.

What sort of advice did you receive from Mr. Kojima in regards to the character design?
Mr. Kojima didn't go into that much detail. I usually started with just a very simple general image. Sometimes it would only be as much as to say whether the character was a man or a woman. I was given a lot of freedom. If the director gives a lot of character background information, then it is quicker to get started on the design, but it isn't as much fun to do. This time around it didn't feel like I was designing game characters; rather, they felt like characters from a novel or a movie.

How many models did you create for *MGS*?
I made up some kit models that are sold like the tank, but these are easily put together. The only model that I designed myself and built from scratch was Metal Gear. To tell the truth, I wanted to make a model of Snake as well, but I was too busy before. If I get some spare time I want to make him as well.

How did you create the Metal Gear model?
I used clay to make up the basic shape of the body, then heat pressed plastic boards to make the surface. I also took various parts from other bike, car and tank model kits, etc., as well. I created this at home and it took about a month to complete. The final model is about 30 cm high. The Rex in the game when it's not moving is about 12 m high.

How was the model used in the game?
Obviously, since we were going to make a 3D polygon version of *Metal Gear*, it was useful to the team to have a real model that they could use as a reference for their modeling. However, you couldn't create the computer model just from that. They had to use a lot of other materials as well. They also put it in the Lego buildings as well to see how it would look with the different camera views.

Which part of the game are you most proud of?
There aren't any specific parts of the actual game that I'm directly involved in. I always feel that the others are creating the game for me. However, I'm happy with the *Metal Gear* model I built. Rex's original design concept was of a dinosaur. In the game it has the image that it is roaring. With that meaning I hope it doesn't die out. Although I said I wasn't satisfied with anything I would like to see Rex survive.

Takashi Mizutani

Could you briefly introduce yourself, please?
First of all, I was working in a visual design room where I was doing rendering CG animation. Then I entered Mr. Kojima's team and I've been working on *Metal Gear Solid* since then.

Which parts of the game are the CG team involved in?
We deal with all of the real time CG that you see during the game. For example, all the polygon models, both characters and scenery, polygon textures, the real-time polygon demos, visual effects and camera work.

Originally *Metal Gear* had CG movies, but these have been replaced with real-time scenes. Why did you make this decision?
That first release video which we put out was actually an artist's representation. From the very beginning we intended to use the PlayStation to create a complete real-time game. However, at that time we didn't have any visual materials that we could show, so we made a CG movie instead. We never show that movie again because we don't think it was very good. We've now improved our design techniques considerably, so if we wanted to, we could make a better movie.

What benefits do you get with real-time over the traditional CG movie?
I think that from hereafter, real-time will become the new standard. There's no emotion in a CG movie. We're not the first to try this. *Crash Bandicoot* also uses real-time as well. Technically they're the same, but where as Crash uses real-time just for some in-game animation, we use it to create whole movies. However, in order to take a movie-like approach to the real-time like *MGS* does requires a large amount of pre-work with story boarding.

What is involved in the production of real-time cut scenes?
First we receive the scenario. After looking at that, Mr. Toyota, the motion designer, creates the storyboard and starts working on all the motion that is needed for that scene. We then take this and use a special in-house polygon animation tool called Polygo Namie to create all the in-game polygon models. Following the scenario we match all the motion to the speech, and then on top of this we add all the camera work as well.

How many 3D models were produced for *Metal Gear* in total?
Not including the characters, there are about 700 models just related to the scenery alone. In total, that's over a thousand models.

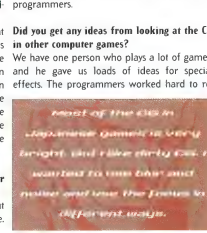
Did each team member supervise a different aspect of the CG?
Of course, the scenery is the main work. More than the characters themselves, the background is what everyone sees the most. There are eight people in the CG team and each of them were given their own stage to create. Each of them has their own specialist field such as buildings or mechanics, so they do the stage most appropriate to their skills.

What's your working relationship to Mr. Shinkawa?
Mr. Shinkawa is really the artist. When we are designing the characters and the stages, our first customer to please is Mr. Shinkawa. We show him our designs and get his opinions on them. His input into the design process is very important. Usually, we take his designs and create the CG, but he concentrates on the characters not the scenery. For the scenery we have a lot of photographs, etc., which we use to create the backgrounds. Then, after we've finished them, Mr. Shinkawa checks our designs.

Did you have any special difficulties designing within such a dark game environment?
It was Mr. Kojima's concept to have a very dark, almost monochrome color scheme throughout the game. However, this means that we can't use color as an eye-catch. In most games, it's easy to show the player where he should be aiming for by making the objective very bright and colorful, but we couldn't do this so easily in *MGS*, which is very dark and plain. To get around this, instead of using color we used light and darkness. By creating a single bright light we can create shadows as well, and by using these we can highlight areas in the stages.

Do you need the assistance of the programmers to create some of the special effects?
Usually effects such as the ghosting and motion blur and also special effects that affect the whole screen, such as when you're looking out from under the water or when the lightness of an area goes up and down, are created by the programmers.

Did you get any ideas from looking at the CG in other computer games?
We have one person who plays a lot of games, and he gave us loads of ideas for special effects. The programmers worked hard to re-


Most of the CG in Japanese games is very bright, and like dirty CG. I wanted to use blur and noise and use the focus in different ways.

create almost all of the really good effects that we discovered in other PlayStation games. For example, making the shadows exactly the same shape as the object, putting the background out of focus when the camera is focused on a foreground object.

Before you started work on *MGS* was there anything you had really wanted to do in the game?
Most of the CG in Japanese games is very bright and clean but I like dirty CG. I wanted to use blur and noise and use the focus in different ways. This time the most important thing was the atmosphere to the game.

Which part of the game are you most proud of?
We did a good job in creating the ghost blur. MGS uses real-time throughout and we managed to capture that movie-like quality through this effect. It's not really that noticeable, but that's because we've done it so well. We wouldn't want it to stand out and get in the way.

Kazuki Muraoka

Could you briefly introduce yourself, please?
I entered Konami in the same year as Mr. Kojima - 1984. At first I was a programmer and I worked on the arcade version of *Contra*. Then I went to America and did *Blades of Steel*, an ice hockey game. Next, I moved on to the SFC and became the sound supervisor for *Metal Gear*. After that I did various things on arcade, PC-Engine and Mega Drive. I first started working with Mr. Kojima on *Snatcher*, then *Policenauts*, and *Metal Gear*.

What tools did you utilize for the sound?
I use Konami's original sound editor program that runs on a PC. It's a kind of sequencer. I also have a synthesizer and a sampler as well. Most people create the sounds via a sequencer and then convert them to the PlayStation later, but I have my sound editor connected directly to my development PlayStation board so that I produce directly from the sounds put out from the PlayStation instead. In this way I can match the sounds to the PlayStation perfectly.

How did you create the sound effects?
First of all, there's a special-effect library at Konami with around 300 CDs. On these CDs are most of the special effects that have ever been created for Konami's games up to now. We also have some general CDs containing sounds taken from old American movies. These ones are sold publicly - they aren't Konami's CDs. I can also take small looped samples, of about 0.3 to 0.5 seconds, and record them. Then I can modify the musical interval and the noise in my sound editor. However, the only samples we took were for the helicopter and some of the guns.

Were there any sound effects you needed for *MGS* that you couldn't find on the CDs?
As one example, there was the door. The *MGS* doors are a little different from normal doors. They make a kind of sound which I created by mixing a low bass drum percussion noise with a high-pitch electronic sound. None of the twenty or so main door sound effects in *MGS* come from the CD library.

There are a lot of guns in *MGS*. How did you make sure that they all sounded different?
The Socom pistol noise, for example, was already recorded on a library CD, but to use it as it was wouldn't have been very good. The sound of a gun in a American action movie is very different from the gun sound on a CD. In order to make it more like a cool movie sound, we needed to alter its sound wave.

Did you sample any gun noises when you were in America?
We didn't record noises with a DAT, but we did take a video when we practiced shooting at the firing range and that picked up the sounds of the guns. However, we couldn't sample from the video because the sound was completely different from what we needed.

Is there a limit to how many sound effects you can use at the same time?
Yes, there is. The PlayStation has 24 sound channels of which eight are set aside for special effects, so we can only produce eight different sound effects at the same time. There's one scene where Snake is walking up the steps of the communications tower and the enemy guards are both above and below him firing at him. At this time you have the sound of everyone's weapons, the footsteps of three or four people and numerous bullets ricocheting off the walls. This is probably the most sound-intensive section in the game.

How many sound effects are there in total?
Not including sound effects in the demo and ignoring the numerous sound variations possible, there are still over 500 basic sound effects. Even the mice have four types of sound effects. There are so many that we can't hold them all in memory at the same time so we have to read in new sound effects off the CD about 30 times during the game.

Which was the hardest effect to produce?
The helicopter noise. That took us a lot of time to get right, about a month. The basic sample we had was just one revolution of the helicopter's blade. From this we had to create all the sound effects for when the helicopter got closer and farther with the Doppler effect, and as it moved from left to right, etc.

How difficult was it to sync the speech with the graphics and character mannerisms?
In order to emphasize the accent of the speech, it is necessary to move the mouth accordingly. We created a special program that alters the movement of the character to match the sound of their speech. Originally it was created just for Japanese speech, but it works for English as well. It works off volume, not words, so if they shout their mouths open wide but they speak softly, their mouths only open a little. It works for animals as well. We created this tool especially for *Metal Gear Solid*.

Which sound effects are you most proud of?
This time we managed to convey the feeling of environmental depth and location to all the sound effects. For example, as the guards approach, you can hear their footsteps get louder and when they move around, you can hear whether they are on your left or right side. There are 64 different sound points going from left to right and 128 levels of volume. We created all the sound effects and put them in a table for the programmers. They then calculate the distance from Snake to the noise, determine how far left or right it is and lookup the corresponding sound in an index. This is very useful in Intrude mode, for example, when you're under a truck, because you can't see the radar. By listening carefully you can determine the guards' locations perfectly. I really recommend you listen to the game with stereo headphones.

...there are still over 500 basic sound effects. Even the mice have four types of sound effects. There are so many that we can't hold them all in memory...

PREVIOUS OPERATIONS

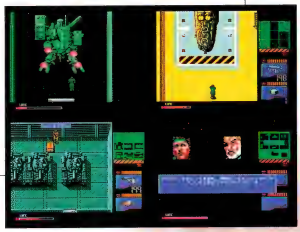
Hideo Kojima's first *Metal Gear* game was released in 1987 for the MSX home computer in Japan, and half a year later it was converted across to Nintendo's 8-bit NES. A sequel was inevitable, and so the MSX was graced with *Metal Gear 2: Solid Snake*. Western game playing audiences were lucky enough to play Metal Gear when it was released for the NES under the Ultra Games label, but were unfortunately never to get the true sequel. *Snake's Revenge* was instead released in America, but tragically never lived up to the *Metal Gear* legacy (Kojima had nothing to do with the project). It was a bland action game, rather than an espionage title, and was soon forgotten by *MG* fans. The two original plot lines are as follows:

METAL GEAR - ORIGINAL STORY

Two hundred kilometers north of Salzburg, deep in South Africa, was a small country known as Outer Heaven. An armed fortress had been erected deep in Outer Heaven territory in the late 1990s by a mercenary both heroic and insane. Within the fortress, was a weapon that had the power to change the face of known warfare. Government orders were sent to the hi-tech Special Forces squad, Fox Hound, to infiltrate the fortress. Fox Hound operative Gray Fox was assigned to the mission known as "Intrude N313". Contact with Gray Fox was lost a few days later, but not before receipt of a brief transmission took place. The message simply read "...metal gear...". Government officials ordered another operative to investigate, and a combatant codenamed "Solid Snake" was sent into the fray. Snake successfully found Gray Fox, and also learned that the Metal Gear was a nuclear-mounted heavy walking tank. After rescuing Metal Gear's creator, Dr. Petrovich Madnar, Snake learned of Metal Gear's weaknesses and finally how to destroy the machine. However, we learn that in the end of the game, the leader of Fox Hound (known as Big Boss), had been using Snake as a pawn for his own evil wrong doings. Ultimately, a huge underground battle ensued between Snake and Big Boss. Snake walking away injured after the incident, leaving a dying Big Boss behind.

METAL GEAR 2 (SOLID SNAKE) - ORIGINAL STORY

The year is now 1999 and time has passed since the first Metal Gear incident. Dr. Kio Marv (a brilliant scientist) has created a substance called Oilix which is used for processing crude oil and creates phenomenal productivity, but has been captured. A new independent military state called Zanzibar (a self-governed minority state located somewhere in central Asia) has obtained Oilix, and declared military and political supremacy against the world by for these actions. Fox Hound's commander, Roy Campbell, has called in an old ally in the shape of a retired Solid Snake, and asked him to infiltrate Zanzibar in order to rescue Dr. Kio Marv. After successful enemy line penetration into the heart of Zanzibar, Snake destroyed another Metal Gear machine (previously transferred from Outer Heaven). He then faced a complication in the shape of his old team member, Gray Fox, who was leading the mercenary forces of Zanzibar. Snake defeats all and retrieves the Oilix formula, and once again faces Big Boss (who masterminded the operation from a covert position). Big Boss had survived the Outer Heaven incident, and created Zanzibar to satisfy his crazed military disposition. Sanke again defeated Big Boss, left the site and disappeared into the snow fields of Alaska.



WARNING!
SECRETS EXPOSED!
TACTICAL ESPIONAGE ACTION
METAL GEAR™
ULTIMATE FILE
WARNING - THE FOLLOWING INFORMATION
IS CLASSIFIED 'MOST SECRET'.
Includes Mission Secrets and Final Game Strategies

UNDERGROUND BASE

THE MIGHTY REX ROARS!

Arm yourself with powerful ordinance, you're about to face a 12 meter tall mech with enough destructive capabilities to wipe out an entire nation! Engage the Metal Gear in combat...

MISSION OBJECTIVE: DEACTIVATE THE MECH'S RADOME!

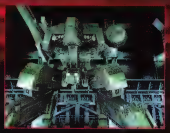
After a horrific double-cross, a hated brother is at the controls of a gigantic killing machine. This, coupled with your viral infection are immense causes for concern. However, place your fears to one side and concentrate on weakening the mobile battle tank currently stomping its way to your location.

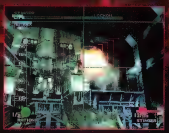
Breaking out the Stingers, you should have your work cut out avoiding the mech's four different attacking styles depending on your range to the monster. Utilize impressive dodging abilities and exceptional aiming, and you may be able to at least cripple the beast sufficiently to allow the success of an incoming bombing raid...

get item!

ITEM 01.	STUN G.
ITEM 02.	STINGER AMMO
ITEM 03.	RATIONS
ITEM 04.	STINGER AMMO
ITEM 05.	STINGER AMMO
ITEM 06.	CHAFF G.
ITEM 07.	RATIONS

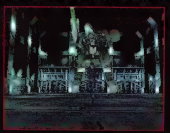
MAP 25 - MAIN AREA

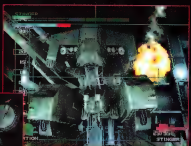


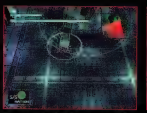


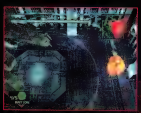
Rex powers up! After the growl, target your available Stinger ordinance to the Radome on Rex's left shoulder

FACING UP TO SUPERIOR HARDWARE... A huge bestial robotic machine screeches into life, filling your ears with inhuman roaring, before loping forwards and bringing a number of key prototype weapons to bare. Thankfully the Rail Gun isn't operational, or you'd be spread across a crater the size of Manhattan, extremely dead from a nuclear blast. However, Rex's other main ordinance systems have been brought on-line. Expect ratting machine-gun fire from the front mounted 12.7mms, the anti-troop missiles, the belly laser and a huge foot stomp and scrape. Here's the recommended take-down pattern for Rex's first stage.







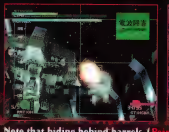


A quartet of killing comes from this beast. Note the missiles, foot stomp and even laser fire.

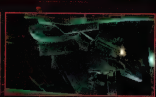
WOUNDING THE KING OF THE MECHS... Firstly, Headquarters hopes you've gathered enough Chaff Grenades for this confrontation. Throw one immediately, click on your Rations and bring your Stinger missile launcher into targeting range. At medium range (20 feet or more), Liquid fires either the machine-guns or the missiles at you (mostly alternating between the two, but sometimes sticking to one or the other). Quickly target in on the large radar sensor (the Radome) on the Rex's left shoulder (right side as you look at it), wait for a lock and fire. As soon as you see machine-gun fire, flick off your Stinger and run in a serpentine pattern to avoid being struck. Then turn and fire a Stinger. As soon as you see the missiles homing in, flick off your Stinger and run forwards towards the mech. If you're fast enough, the missiles detonate behind you. If Chaff is in effect, most missiles pass wide of your mark.

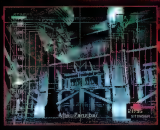
FRANK JAEGER REVEALED

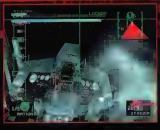
A terrible secret has added to Frank Jaegers numerous emotional and physical scarring. He was the man responsible for the murder of Naomi Hunter's parents. We're currently looking over file records to view Hunter's real history, as her current bio is false. She may reveal her identity to you. Now Jaeger is here to help, and finally gets his wish, helping a friend to rid the world of a mad man. The wounded warrior can rest with pride.

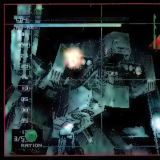


Note that hiding behind barrels (Point A) is impossible, but you are not damaged in the blast. That plan to defeat Rex's first stage is simple. Run forward of the missiles, back out to dodge the gunfire and shoot!

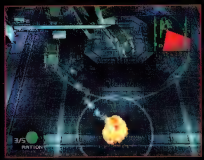






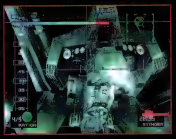


THE NINJA'S LAST STAND. FAREWELL TO JAEGER... After around eight Stingers strike the radar sensor, the mech swings violently about, the radar effectively jammed. But it isn't over yet! As the Radome explodes and Rex staggers about, the Ninja appears, revealing his true nature! After weakening the robotic creature considerably, and leaping deftly about the arena, the Ninja is caught by Rex and pinned against the side wall. You can only watch in anguish as Frank Jaeger is crushed underfoot by a gigantic robotic claw. However, Jaeger manages to get a blast of his Vulcan cannon off before his death, weakening the hulking mech. And now Liquid Snake is turning his attention to finishing you off...



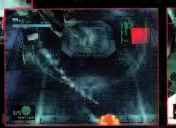
METAL GEAR REX GOES DOWN... A different target to aim at (the nose cone where Liquid Snake's cockpit is located) requires finessing your attack strategy. Run back from Rex's machine gun fire just far enough for Liquid to switch to missiles. The mech ducks down slightly to fire, at which time you must target the cockpit, fire and run forward to avoid the missiles. Stay close by, then run back to the same position while zig zagging the bullets, wait for the duck and missiles, target, fire and run forward. This way, Rex can be defeated (even on Extreme difficulty) with Rations still intact!

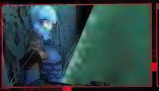
Checking the screenshot above, you'll see Solid Snake darting up out of the blast radius of the missiles, then back again to launch a Stinger.

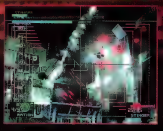


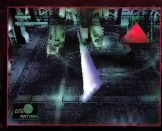
A FALLING GIANT... A terrible lurching and a sickening wrenching of metal can be heard, as an incapacitated Rex howls his last robotic breath and staggers into the side of the building. Thousands of tiny explosions riddle the mech's gigantic frame, and Liquid screams in agony as he becomes exposed to Rex's short-circuiting demise. Finally coming to a rest against one wall, the terrible force of the explosion throws you into a wall, and unconsciousness. Surely Liquid must have perished in the fire storm... and yet... a figure is walking towards your from the smoking wreckage... no, it cannot be!

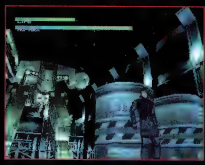
All of the mech's attacks from the first battle are functional for the second bout... except the missiles are manually aimed by Liquid!











The Metal Gear Rex in both combat situations. Note the open cockpit. The place of aiming is different, but the tactics are just the same.

MISSION COMPLETE

ARMSTECH LAND SYSTEMS DEPARTMENT

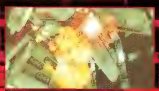
METAL GEAR REX - STANDARD MECH DEFENSE MACHINE

WALKING BATTLE TANK [WBT] - REX0023b

Crew: 1 (nose cockpit) **Armament/Machine guns:** 2xgl2.7mm in the nose (covering 60 arc to the front) **Air Ordinance:** 3xPhalanga-F (AT-3 'Rain from Heaven') Radio guided anti-troop missiles. **Rail Gun:** 18.5 m Rail Gun (Special Ops Optimum Bombardment 422 'Widowmaker', launch tube: Standard (conventional, nuclear) **Laser:** Armstech International V17 Vulcan Cannon Searing LaserStorm High Energy Cutter 'Slice'n'Dice' (covering 90 arc [CLASSIFIED]) **Ammunition:** 10.000x12.7mm, 72 Phalanga F Reds, Laser Pro Pack. 1xCruise AGM-129 ACM **Length (gun forward):** 18.9m **Length (hull):** 7.455m **Width:** 5.760m **Height (gun forward):** 12m **Height (gun up):** 13m **Weight (combat):** 505.450kg **Power-to-weight Ratio:** 450hp/ton Engine: Armstech AGM 4000 "Behemoth" [CLASSIFIED] **Maximum Road Speed:** 140.777 km/h **Maximum Range:** 1.505km **Fuel Capacity:** 5.550lit **Armour:** [CLASSIFIED] Armor (type): Laminate/Steel **NBS System:** Yes **Night Vision Equipment:** Yes

Following inferior prototypes, Armstech Industries and Kenneth Baker, undertook original development from simulation data of a laser nuclear fusion experiment equipment/weapon developed at the Liberty Laboratory in California. This was at the request of the U.S. government. Assimilated test demonstrations have occurred [CLASSIFIED], but no real field tests have been completed. Three field tests have been made and the launch of dummy warheads has been a success, and a fourth is needed before the mech can be utilized in conflict. The Shadow Moses Island revolt took place shortly before the fourth test. Technical information **STRICTLY CLASSIFIED.** It is known that the Ministry of Defense is locating launch data from the first three launches. Any subsequent testing is to be conducted via the CIA.

The RailGun is the Metal Gear Rex's most important weapon. By using an inexpensive and light-weight new nuclear weapon made from recycling plutonium from dismantled warheads, a cheap nuclear missile can be launched from the RailGun mounted on the mobile walker unit (the Rex). This is set to revolutionize warfare, both strategically and economically. Long distance low altitude nuclear attacks are now possible using Rex, and this is a major selling point of the machine itself. The Metal Gear Rex is the first self mobile nuclear launching device. The Metal Gear Rex project is a Black Project (the government will disavow any knowledge of it), much more confidential than any other secret projects in the aerospace and military weapon industries. All further data is **CLASSIFIED MOST SECRET.**



UNDERGROUND BASE

FISTICUFFS WITH LIQUID SNAKE!

Liquid lives! After a preach from a mad brother, rise to challenge your brethren in physical combat. The last man standing on the head of Rex stops the bomb from exploding.

MISSION OBJECTIVE: FIGHT LIQUID SNAKE AND STOP A BOMB!

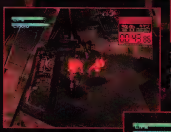
As the infection of Fox-Die continues to spread throughout both of you, Liquid continues to rant on about his creation. Checking your surroundings, you notice you've been dragged atop the Metal Gear Rex for a final combat. Use the D-pad (or A-pad) to look around while Liquid gives his speech. Then hand-to-hand combat to the death! There can be only one victor...

Two eggs fertilized from the same DNA... one with dominant genes, the other recessive. The *enfant terrible* project has finally been uncovered. You'll also discover that the soldiers you've killing are actually your brothers... in a twisted sense. Meryl Silverburgh lies with a timing bomb strapped to her body, and must be rescued after the battle. Make this fight count. It could be your last.

MAP 26 - MAIN AREA

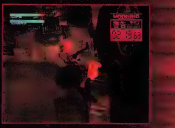
BATTLE ATOP THE REX... En garde, Solid Snake! You've a brother to better, so heed the following advice. Once Liquid has finished his speech, almost 30 have ticked down the timer, only allowing you two and a half minutes to knock Liquid Snake from Rex's dome. Use this time to dodge, weave and punish Liquid in the only way you can (as all your items have been taken away from you!). Liquid starts by running about the top of the mech. Try to catch him from the side with a punch and if it connects, follow it with another punch and a kick. After a successful strike, Liquid is floored, but invincible when flashing. Charging in at this time is foolish. Wait until he calms, and plan another hit.

ONE-TWO ONE-TWO... Liquid's initial attacks hit once, flooring you. If you're near to the edge of the Metal Gear, you'll lose your footing and fall off the edge. In Extreme mode, this means a fall to certain doom, but otherwise you'll hang on before pulling yourself up. Liquid sometimes tries to stamp on your hands as you hang, so return to a fighting stance as soon as you can. Similarly, you can knock Liquid off the mech, but he cannot be pushed right over the edge until his health bar is empty.



Throwing or grappling results in either a tumble or a retaliation by Liquid. Neither damage him.

PATTERN PUNCHING LIQUID... After running about and trading punches for a while, Liquid Snake at around two thirds energy plays a more cunning game, attacking with a quick one-two that is highly damaging. You are able to get into a pattern here. As you see him lunge forward for the first hit, step back, wait until he finishes his punching, and retaliate with either a three hit combo or, if you can manage this, up to five consecutive punches (a tiny delay after the second punch allows this to occur). Finish with a kick, then run around in a large circle as Liquid flashes and rises to his feet. Now run in and repeat the motion. This way, a considerable amount of Liquid's energy is lost in a small period of time.



AVOIDING THE RUNNING CHARGE... A final addition to Liquid's repertoire occurs when Liquid is heavily bruised. He has a charge which is slow but immensely damaging. Either run in quickly and strike him just as he starts the charge, or run back and predict the dodge direction, dodging wildly. Even better would be to move as far as you can as Liquid doesn't make it all the way to the other side of the mech from a charge starting point. Gauge his finishing point and be ready to punch him when he gets there. Finally, when you remove all of Liquid's energy, you are able to punch him from the mech. Wait until he's facing you with his back to the edge of the mech, and execute the punch combination. The final hit should spin him off the mech and into the inky darkness below. Liquid's death comes as a relief. Now to rescue Meryl, and quickly!

DIFFUSING THE BOMB... Now comes the point of the game where your actions in the torture chamber become paramount to the survival of Silverburgh. If you gave in to torture, a still and lifeless Meryl lies cold to the touch, almost driving Solid Snake to insanity. It is only the timely arrival of Doctor Hal Emmerich that saves you from suicide. However, if you survived Ocelot's interrogation with pride, the bruised but still breathing Meryl wakes and exclaims her joy at your arrival. Whatever the outcome of your actions, B2 Stealth Bombers are currently converging on this location to destroy the entire base fortress. Time to leave, with your companion of choice.

During the initial stages, Liquid only attacks on the edge of the mech. Your third hit (the kick) has great area of effect.

ESCAPE ROUTE

COMMANDEER A VEHICLE AND ESCAPE!

Liquid lives again! Battle through a collapsing building, gunning down Guards in a jeep before an ultimate confrontation with Liquid Snake. This is a final race to the surface!

MISSION OBJECTIVE: SEEK SUNLIGHT AND FINISH LIQUID SNAKE!

The bombing of the island has started! Three B2 stealth bombers have launched their payload, and it is currently obliterating the upper structures of the base at this very moment. Heading down from the Metal Gear Rex just in time to see thousands of tons of masonry falling behind you, exit this base as fast as you can. There is no way back, only forward to the Parking Area of the facility.

Your companion should hopefully locate a suitable mode of transportation, as you are extremely close to the storage tunnels and base checkpoints. As you weave your way out of here, an old acquaintance suddenly arrives, still not taken out of the picture. It is here that you have to face Liquid Snake for one last fraught battle while your partner drives to the surface.

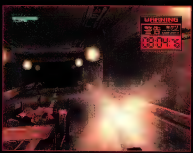
MAP 27a - MAIN AREA

INTO THE JEEP... The building is under heavy bombing, and structural integrity has been compromised! As your companion runs on ahead, stop for a brief moment, run back into the Metal Gear chamber and take Rations from near the collapsed masonry wall. Then run back, grabbing a second pack of Rations next to the stairwell before dashing into the Parking Area. Unfortunately, your partner is a little too eager to escape, and is spotted by a Camera sensor. Three Guards come running in to halt your progress. React to this threat by running around and behind the barrels near the grated exit way (**Point A**). As your associate finds a jeep with a key in the ignition, attack the one Guard that heads round the barrels (the others stay training their FAMAS rifles at you but do not shoot). The preferred takedown method is strangulation (or to avoid combat altogether). Finally, a jeep is found with a key, and it roars into life. Run directly around the front of the jeep and hop in the back next to the submachine gun (**Point B**). Aim directly for the barrels, and blow them sky-high.

Go, go, go! As your partner wrestles the jeep into life, prepare to enter first person mode and destroy both the highly explosive barrels, demolishing the grating, and allowing free freedom... for the moment!

DEMOLISH!... Your driver now takes the controls. You are now standing in the back of the jeep holding a belt-fed .30 cal water-cooled machine-gun with unlimited rounds and one thought: the destruction of all obstacles between you and the exit! Aiming your shots is easier if you switch to first-person view and keep it there while you fire. Soon you'll reach a checkpoint with three Guards stationed there. They must be taken down. Barrels behind them must be exploded, and the area strafed (each Guard hit) before they are picked off one-by-one. Always kill your current target before moving on to the next. Now your companion takes over, smashing through the barrier to the next checkpoint. The same pattern is required for the next checkpoint, although there are no barriers. Spray gun fire laterally from one side to the other, and then stay on one Guard until he drops before moving on to another. The glass in the security hut can be smashed.

"Snake! It's not over yet!" Liquid is back after the fall and ready to play dirty, ramming and firing at you.



MAP 27b

VEHICLE PROFILE SPECIFICATIONS:

OVERLAND JEEP M6

Specifications: *Soft-top; 2+2 seats* ***Length:*** *132 inches* ***Width:*** *62 inches* ***Height:*** *52 inches* ***Weight:*** *2400 lbs (unladen)* ***GVM:*** *3200 lbs nominally* ***Wheelbase:*** *80 inches Track 48 inches* ***Fuel:*** *2199cc petrol 4-cyls, 2 valves/cyl, side-valve Bore: 79.4mm, stroke: 111 mm* ***Power:*** *60bhp and 3600rpm* ***Transmission:*** *3-speed, 2-speed transfer case, part-time 4WD* ***Suspension:*** *beam-leaf/beam-leaf* ***Brakes:*** *drum/drum Tires: 6.00x16*

This classic jeep of World War II (seen in patrol configuration with a .30 cal water-cooled machine-gun) includes an engine with carburetor changes for steep angles, and also sports a firewall and toeboard gussets. These two jeeps were part of the supplies in the Shadow Moses Island taken by the terrorists when the base was seized. Although elderly, they still have considerable use on the island, from patrols to shooting expeditions on guard leaves. They are currently undergoing a repainting, and have been stripped down to their original desert camouflage coloration.

MACHINE-GUN AT THE READY... As you race up the straight supply road, a shout can be heard from behind you. Liquid Snake is back again! In a final insane attempt to dispatch you, he weaves the other jeep left and right, shooting FAMAS rounds intermittently at you. This is where your Rations come in handy. Aim your weapon at him and predict his weaving angle, and fire back, either constantly (if you want to take some hits), or as soon as Liquid pops his head above the dashboard. Reacting to a weave and firing just before he rises is the best policy. However, he'll then try ramming you. Just keep aiming at Liquid and fire indiscriminately. Again he'll weave, and again you must predict his move and strike him as he rises. When he moves to the side of you when you race through the pillared section, shoot just ahead of him; the shots will then hit directly. Finally, as the blinding sunshine appears, Liquid swerves into your path, and the two jeeps strike each other, tumbling over and over into the bright daylight of the base exterior...

As the road surface starts to crumble, Liquid changes position a number of times. Your task is to aim at him (or slightly ahead when he arrives to the side, above right) and gun him down!

MISSION COMPLETE

A side from the blinding smoke of the derelict island base, the chill air and serene mountains are reminders of the true power at work - that of mother nature. With either Otacon or Meryl in tow, a short mountainous descent is in order, after which a Ski-doo is located. Clambering aboard, we discover Solid Snake's real name... David. Meryl and Dave spot a couple of Caribou and remark on the serene beauty of the Alaskan wilderness. After items are given, the two survivors ride off the frozen sea into the Alaskan wilds. Despite the Fox Die. Solid Snake is determined to choose life over destruction from now on...

VEHICLE PROFILE SPECIFICATIONS:

METAL GEAR SNOWMOBILE

Displacement: *(ec): Cooling Cylinders 780 liquid twin* ***Horsepower:*** *115 (estimated)* ***Lubrication:*** *oil injected in* ***Ignition:*** *Digital CDI* ***Carburation:*** *2 x TM 40* ***Exhaust:*** *tuned pipe* ***Drive:*** *Arctic Trifon sensing?* ***Driven Clutch:*** *Arctic Trofler cam?* ***Ski Stance:*** *42"* ***Ski Material:*** *AWS-V double wishbone A arms with Fox shocks, and adjustable rate springs* ***Front Travel:*** *8.2"* ***Rear Suspension:*** *Fox Trak Long Travel System, slideral, adjustable torsion springs for shocks. Torque Sensing Link rear arm and extra travel runner* ***Rear Travel:*** *13.5"* ***Brakes:*** *Wilwood hydraulic disc* ***Fuel Capacity:*** *10.5 Gallons* ***Headlight:*** *Halogen 14 bulb*

The ZR 2510 deric Fox is a state of the art snowmobile. Its twin cylinder, liquid cooled core provides monstrous power while the AWS double-wishbone suspension and adjustable Fox shocks ensure incredibly balanced power to weight ratios. With a massive 115 horsepower throttling such a compact vehicle, the ZR's acceleration is unprecedented, and its oil-injected cams fire with the proficiency of a Porsche. An rpm sensing drive and custom roller cam clutch guide this beast's transmission through its cycles with amazing efficiency. The days of sloppy power distribution are over, as the ZR rears through deep or icy snow without a loss of traction. Conquering moguls, small hills, and rough snow banks will be made easier thanks to Torque Sensing rear arm suspension. Additionally, the ZR's fuel consumption is quite reasonable considering its raw power, so medium distance travel at high speeds is feasible.

EXTREME TACTICS...

Should you wish to play through the game on Extreme, there's a number of added strategies we'll pass on. Aside from the fact that there's less items to find, no items respawn, there's no life restoration after a boss battle, all the enemies have exceptional vision, you can carry less items, and all the enemies fire faster and are more aggressive than on lesser difficulties. All other battles utilize the strategies of the walkthrough. Note that there is no other reward for completing the game on Extreme except a warrior's pride. Can YOU receive the BigBoss rating?

Hand O Battle

One target I unread of the usual three I makes looking on problematic. The machine gun fire is also extremely extensive, making a hiding place a prerequisite.

Vulcan Raven

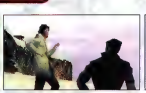
Vulcan spends the entire battle pacing about the level, making Claymores a must, and Stingers essential.

Final hand to hand Battle

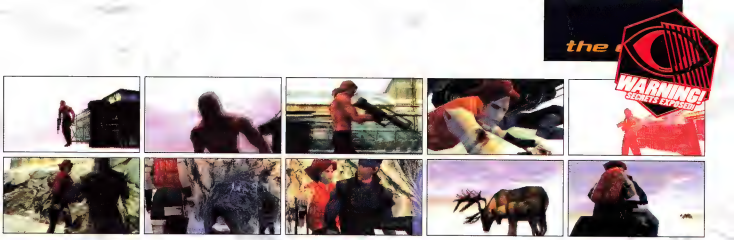
There's one important difference. Any hit that knocks you over the edge of the Rex results in a plummet to the death. There is no time to grab the sides. Keep away from the sides!

No Rations

There are no foodstuffs to be found. You begin the game with two Rations, and no more can be taken except from the bodies of expertly killed soldiers. Strangle or the silenced pistol for best results.



MILITARY UNIT
Hideo Kojima
Jun Tsujita
Kazuki Muraoka
Jun Tsujita
Yukio Kikuchi
Yoji Shinkawa
Yukio Kikuchi
Yoji Shinkawa
Yukio Kikuchi
Yoji Shinkawa



THE OCELOT CONNECTION...

Once the credits have rolled, you receive a call on your Codec. Strangely, this operative isn't using pictorial methods of contact. He is relaying information from the White House. We have a feeling that this gentleman was responsible for placing a bomb in your items after the torture is in contact. Keep listening! You'll seems that Revolver Ocelot is a double agent, working for the U.S. government (which explains why he didn't die from Fox Die exposure, as the government has the vaccine!). He is in communication with a third member of the *enfant terrible* project. This individual is code named Solidus. He is currently speaking to you from the Oval Office...

RANKING CODE NAMES...

After the game finishes, you are rated on your overall performance. Note that the Japanese version of the game only has one difficulty setting (Easy), but the code names are the same as those on Hard setting for the official game. Calculating code names and game requirements is detailed below, and read from left to right, they show the code names for Easy, Normal, Hard and Extreme Difficulty (i.e., Rank 1 in Easy is Hound and BigBoss in Extreme).

Rank 1 - HOUND, DOBERMAN, FOX, BIGBOSS. Found by enemy four times or less. Killed 25 enemies or less. Used one ration or less. No continues. Finished game in three hours or less.
Rank 2 - PIGEON, FALCON, HAWK, EAGLE. Finished game in two-and-a-half hours or less.
Rank 3 - PIRANHA, SHARK, JAWS, ORCA. Killed 250 enemies or more.
Rank 4 - PIG, ELEPHANT, MAMMOTH, WHALE. Used 130 rations or more.
Rank 5 - CAT, DEER, ZEBRA, HIPPOPOTAMUS. Saved 80 times or more.
Rank 6 - KOALA, CAPIBARA, SLOTH, GIANT PANDA. Finished game in 18 hours or more.
Rank 7 - CHICKEN, MOUSE, RABBIT, OSTRICH. Combinations regarding conditions of Ranks 4, 5, and 6.
Rank 8 - PUMA, LEOPARD, PANTHER, JAGUAR
Rank 9 - KOMODO DRAGON, IGUANA, ALLIGATOR, CROCODILE
Rank 10 - MONGOOSE, HYENA, JACKAL, TASMANIAN DEVIL
Rank 11 - SPIDER, TARANTULA, CENTIPEDE, SCORPION
Rank 12 - FLYING SQUIRREL, BAT, FLYING FOX, NIGHT OWL

Formula x = # times found y = (10x) (# you killed-25)
If (# you killed-25) is 0 or less, y is set at 100

	0<y<4	4<y<8	8<y<16	16<y<20	20<y
0<x<30	Rank 8	Rank 8	Rank 10	Rank 11	Rank 11
30<x<55	Rank 9	Rank 10	Rank 10	Rank 10	Rank 12
55<x	Rank 9	Rank 9	Rank 10	Rank 12	Rank 12

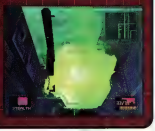
WARNING! SECRETS EXPOSED

HIDDEN DATA

Professional combat operatives have swept the entire Shadow Moses Island in a search for elusive secrets, hidden features and extra combat attire. Their research has yielded dividends, which are presented to you in order for you to maximize your potential enjoyment of this title. Some secrets help you immensely or are difficult to obtain (and color-coded red), others are for effect (blue) and all are essential to view.

OPTICAL CAMOUFLAGE

Should you complete your mission (on any difficulty level), and leave the base with Otacon, you receive a prototype in optical refracting technology from the Doctor. After your final save, load in the game (which should read "Dock" in either Yellow for one completion or Red for two completions) and begin as normal. An additional item is added to your left hand inventory, labeled "Stealth." It allows you to pass by (or through) normal Guards and Cameras without being alerted. The stealth suit does not work when encountering bosses or some veteran Guards. Your save data icon becomes that of Otacon.



BANDANA

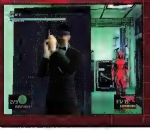
Should you complete your mission (on any difficulty level) and leave the base with Meryl, you receive a prototype in cotton ordinance technology from her. After your final save, load in the game (which should read "Dock" in either Yellow for one completion or Red for two completions) and begin as normal. An additional item is added to your left hand inventory, labeled "Bandana," this black piece of cloth when wrapped with your standard blue bandana allows you to choose any weapon and fire (or throw or lay) infinitely with it. There are no reloads. It only works on available weapons with ammunition already loaded. Your save data icon becomes that of Meryl.

OPENING CUT SCENE

Every second time you start your infiltration epic, the initial cut scene when Solid Snake emerges from the water is from a different angle. This alternate start is repeated back and forth with the original cut scene from the third beginning onward.

TUXEDO

The third time you begin your mission (your load game should be in Red), when you enter the elevator in the Cargo Dock and remove your scuba gear, you change into a fashionably cut suit. Shaken, but not stirred!



CRIMSON NINJA

After completing the game twice (your load game should be in Red), in any mission with Grey Fox, the Ninja is clad in a newly advanced abrasive colored crimson and blue. Your save data icon becomes that of the Ninja.

NINJA SUBWAY ANNOUNCER

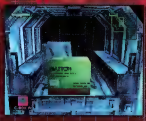
Electronic wave analysis of the Ninja's electronic ethereal chatter in the entrance to Otacon's laboratory has uncovered interesting facts. These are actual names of Tokyo train stations on the Yamanote, Neo Kobe and Myo-ken Lines 22.

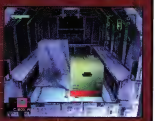
METAL GEAR MAIN THEME

During the end credits the third time you successfully complete your mission, the Celtic folk tune changes to the main theme of METAL GEAR SOLID.

BOXING CLEVER

If you enter one of the base cargo trucks and place a cardboard box on top of you, remain perfectly still and wait for around eight seconds and a guard checks the delivery markings and drives to the appropriate location. Therefore, you can journey from the Snowfield to the Heliport (or Nuke Building) without any back tracking. Placing the box marked To Heliport while inside the truck in the Heliport achieves nothing.



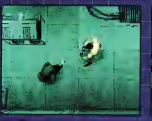


MERYL'S UNDERGARMENTS

In the Women's Restroom where you meet up with Meryl prior to the Psycho Mantis exit frontation, if you follow Meryl straight in and move up to the top stall (that starting the "reunion demo") within five seconds, Meryl will not have time to properly change, and spends the first part of the demo without her combat pants on.

THE SASAKI FLU

Sneezing every minute or so can annoy Sasaki. Combat this with medicine, but to achieve a sneezing fit every time, fail in Revolver's torture room and come into close contact with Sasaki in order for the cold to be transferred. It helps if you are rescued by the Ninja for maximum exposure to the Sasaki flu.



EXERCISING SILVERBURGH

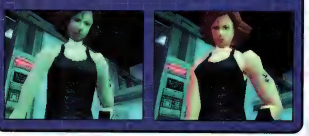
While crawling along the duct in the Holding Cells, you may look down to see Meryl in her cell exercising. Should you leave the duct immediately (down the ladder), and re-enter it again, Meryl adopts a series of power workout moves each consecutive time you view her. They are: A) sit ups, B) single arm push ups, C) stretching, D) sit ups in underwear, E) single arm pushups in underwear, F) stretching in underwear, G) sit ups (the same as A, and continuing with these from now on).

SLAP-U-SILLY

Attacking Miss Silverburgh is unwise. Should you shoot, punch or strangle her, she'll return the favor with a gigantic hand slap you are powerless to stop... unless you hit her when she's on the other side of a corner divider in the computer room. She'll miss if you're positioned quickly. Note that you can kill Meryl by constant gun fire.

SHY SILVERBURGH

When walking around with Meryl, if you keep staring at her in first person mode, Meryl starts blushing, turning embarrassed and tapping her gun to her leg. Keep looking at her, and she turns more and more red, whispering embarrassed little questions.



METAL GEAR MAIN THEME

The maximum number of times you are tortured by Ocelot is five. This is achieved by consistently failing to escape your cell. If you endure all five rounds of torture, any items that use diminishing stock (i.e. weapons and Rations) are restored.

A MEMBER OF THE WOLF DOGS

Just after trekking through the Caves for the first time, and before you and Meryl enter the Underground Passage to Comm Tower A, stand facing Meryl with the wolf dogs yapping nearby. Slap Meryl roundly in the face. Meryl whistles, and the dogs attack you for such an action. However, if you place a Cardboard Box over you in the diarrel after slapping Meryl, the wolf dog posse investigates the box. Cocking its leg against the side of it, a stream of wolf dog urine splashes you and you lose. You now avoid the wolf dogs, and the hounds now leave you alone on subsequent trips through their lair.

ANNOYING MISS MEI LING

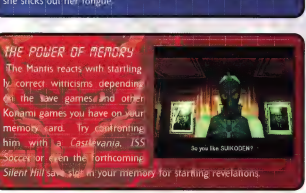
If you contact Mei Ling by pressing select (CALL) and do not save the game three times in a row, Mei seethes the third time. Her facial expressions change the fourth time. Every third time from there on, she sticks out her tongue.

SHOOTING SNIPER MERYL

Possessing extreme malice aforethought, you may elect to aim and shoot Meryl after she's been wounded by Sniper Wolf. Understandably, Campbell and others are somewhat unhappy about this course of action, pausing to call you with an angry Codec message. This frantic chatter is further exacerbated by the fact that Sniper Wolf is aiming for both you and Meryl as well. Remember you can kill Meryl if you're a little too over exuberant with the gun-fire, so return to your mission before she really dies.

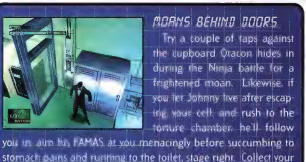
ANIMAL CONTROL

When on the cargo elevator descending to confront Vulcan Raven, his flock of ravens can be targeted by weaponry and culled. This is easily achieved with a number of Grenades. You'll receive a stern warning from Campbell if you continue, and another from Naomi if you persist. Any mice you see running along ledges can be killed in the same way, with Campbell and Hunter reacting in exactly the same disgusted manner. You can attack and kill the ravens.



THE POWER OF MEMORY

The Mantis reacts with startling to correct witticisms depending on the love games and other Konami games you have on your memory card. Try confronting him with a *Castlevania*, *ISS Soccer* or even the forthcoming *Silent Hill* save slot in your memory for startling revelations.

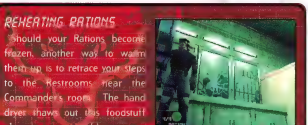


ROOMS BEHIND DOORS

Try a couple of taps against the cupboard Otacon hides in during the Ninja battle for a frightened moan. Likewise, if you let Johnny live after escaping your cell and rush to the torture chamber, he'll follow you in, aim his FAMAS at you menacingly before succumbing to stomach pains and running to the toilet, stage right. Collect your belongings as normal, and before you go, knock on the toilet door. Johnny responds by moaning and whimpering, obviously concerned with a massive bowel movement.

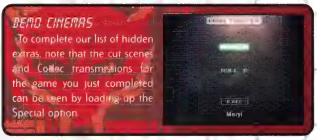
A KNEELING VIEW

Paying respect for the departed by kneeling allows an excellent and detailed close-up of savaged guards, Meryl's blood stains, or the recently departed Sniper Wolf.



REHEATING RATIONS

Should your Rations become frozen, another way to warm them up is to retrace your steps to the Restrooms near the Commander's room. The hand dryer thaws out this foodstuff almost as quickly as a microwave.



DEMO CINEMAS

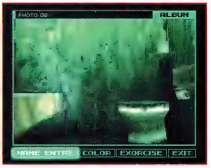
To complete our list of hidden extras, note that the cut scenes and Codec transmissions for the game you just completed can be seen by loading up the Special option.

SPIRIT PHOTOS

Locating the Photo data Compression Camera (PDCC) is straightforward enough. However, staff at headquarters has just received information on a host of extra features regarding this equipment, along with further evidence that Shadow Moses Island base is not only haunted, but the home to an unbelievable 43 restless spirits. Note that once the Camera is taken, it appears with you on all subsequent missions.

Taking photography couldn't be more straightforward. Check the light, locate the area you wish to record, and adjust the horizontal (X), vertical (Y) and depth (Z). Now snap the picture. After viewing the picture instantly, save it to the memory card should you wish to keep it. It takes up two spaces in your card. Now, when you enter the Special section of the Options screen, you may view the picture in your Photo Album. Load in the picture, changing the name and RGB color values before resaving. However, special psychic operatives have uncovered ethereal emanations all over the fortress. At certain spots in the game, if you take pictures with your camera, you can see ghosts (the spiritual existence) of development staff members. When looking at the pictures in ALBUM MODE, you can utilize the EXORCISE button to get rid of the ghost from each picture. A rather cryptic list of locations (taken from the ramblings of a lunatic researcher who entered the facility and located all 43 ghosts) are listed below. Use cunning and guile to decipher the location clues, take your Camera, and bring us back more proof!

1. Kojima - Otacon Lab (Policenauts picture frame).
2. Matsuhana - hallway of corpses (outside Otacon Lab).
3. Sato - Comm Twr A, roof by destroyed Hind D missiles.
4. Nakamura - In Meryl's blood pool (where she is sniped).
5. Shinkawa - Deep in Sniper Wolf hallway behind second pillar.
6. Uehara - edge of elevator (but which one is it...?).
7. Negishi - sewage waterfall.
8. Mizutani - when fighting Metal Gear.
9. Korekado - Men's Restroom. (in the steam from Guard urination).
10. Sasaki - Picture frames in Mantis' Commander room.
11. Sonoyama - Torture machine.
12. Toyota - Container in middle of Raven's warehouse.
13. Kozyou - Behind watertank-like structure in the Canyon.
14. Shimizu - Wolf dog cave (first crawling point)
15. Kaneda - **The** mirror located in the Women's Restroom.
16. Fukushima - Heliport, looking out to sea from cliff.
17. Takabe - Ninja room, glass at edge.
18. Fujimura - Elevator, in the Comm Tower B complex.
19. Shikama - Electric floor.
20. Kimura - MG Underground Base, tip of Metal Gear's Rail Gun.
21. Kobayashi - Rock in Canyon.
22. Okajima - Maggots of real DARPA chief in Cell.
23. Nishimura -- Next to Baker's corpse.
24. Mukaide - Reflection in Wolfdog cave puddle.
25. Onoda - Where Baker is tied up.
26. Kitao - Decoy Octopus (fake DARPA chief) corpse.
27. Yoshimura - Dead end of air duct.
28. Hirano - Elevator (Comm Tower B) deep in the shaft of top level.
29. Muraoka - Water in Cargo Dock.
30. Ishiyama - Heliport: top of building.
31. Iro - Inside elevator to tank hangar, fake DARPA cell, ammo room levels.
32. Jeremy Blaustein - Sniper Wolf corpse (or blood).
33. Yoshioka - Bridge on third floor of Blast Furnace.
34. Mori - Lowest point of Elevator (Comm Tower B).,
35. Kinbara - Dark area of stairs.
36. Tougo - End of boiler room (in Blast Furnace where steam is).
37. Makimura - Hidden Armory store room (behind weakened wall).
38. Kutome - Observation room.
39. Tanaka - Heliport, sleeping soldier.
40. Shigeno - Heliport, security camera by staircase.
41. Yamashita - Tip of nuke warhead in nuke storage room.
42. Kobayashi - Johnny Sasaki Holding Cell, near fake DARPA chief.
43. Scott Dolph - Way down in the dark from the walkway between Comm. Towers A and B.



Take your pictures further by playing with the RGB values, as well as labeling and even exorcising your photo. The developers names in red have their spirits displayed here.

CHARACTER RELATION CHART

NATASHA ROMANENKO
MEI LING
NAOMI HUNTER
MASTER MILLER
ROY CAMPBELL

INFORMATION SUPPORT

NINJA ? SOLID SNAKE

?

JIM HOUSEMAN

?

ADVERSARIES

NIECE

?

FOX HOUND

LIQUID SNAKE

SUBORDINATES

- SNIPER WOLF
- PSYCHO MANTIS
- REVOLVER OCELOT
- VULCAN RAVEN
- DECOY OCTOPUS

HOSTAGES

MERYL SILVERBURGH

ARMSTECH

KENNETH BAKER

SUBORDINATE

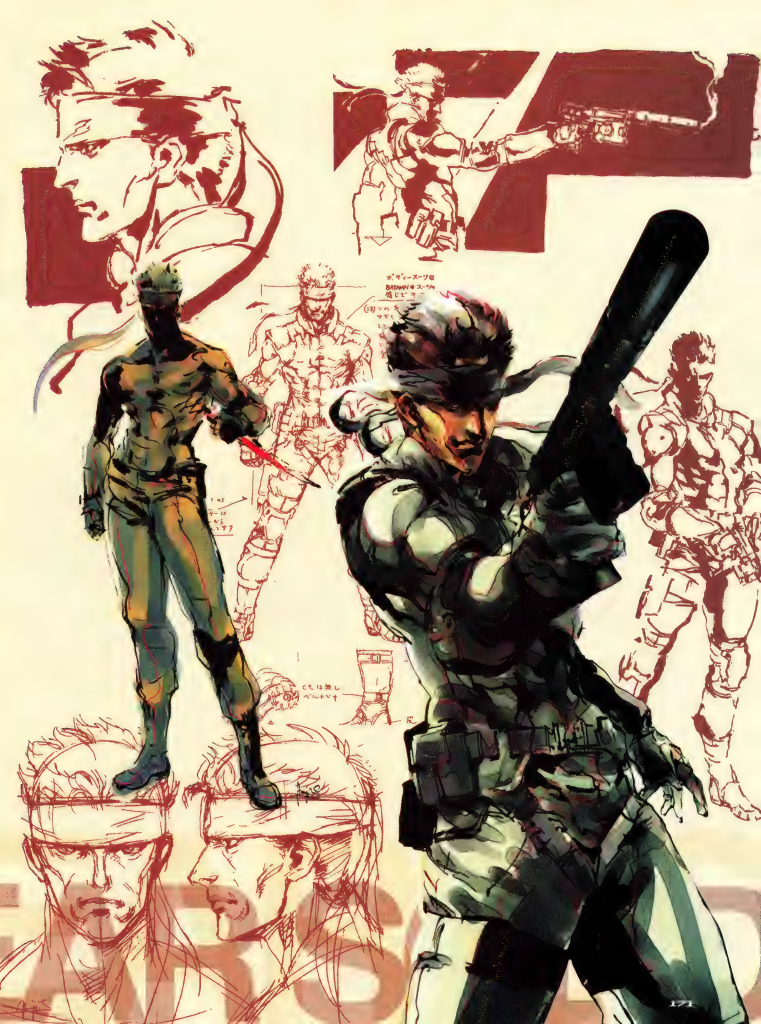
HAL EMMERICH

DARPA CHIEF

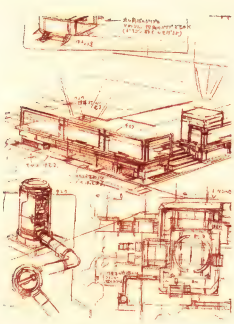
DONALD ANDERSON

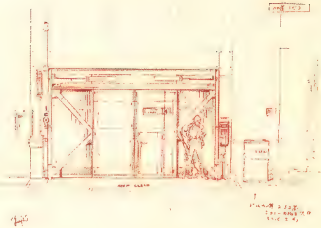
MGS GALLERY

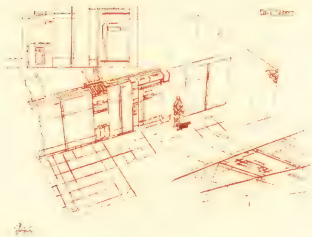
ハーネス
マユは
バンダナ
かくしてしまう。

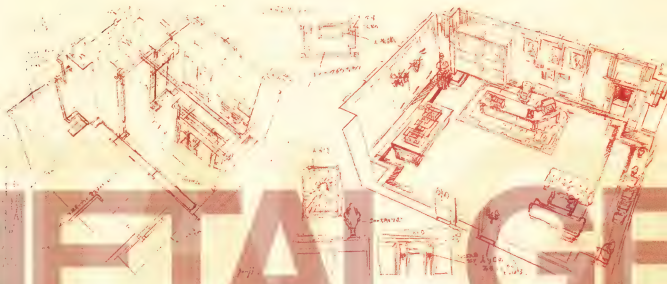


EAR SOLID

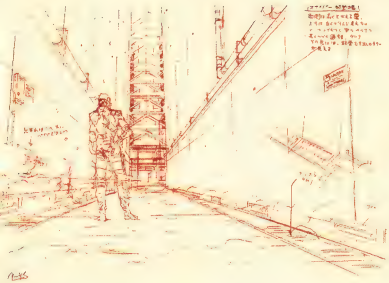


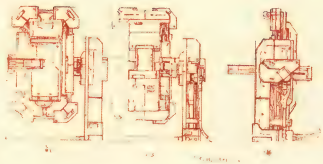


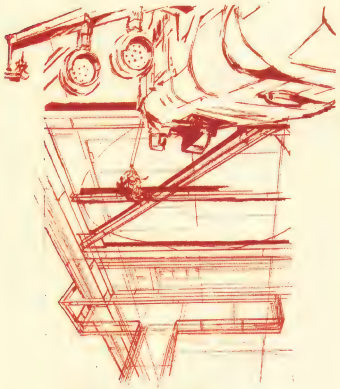


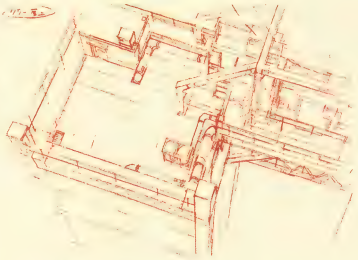


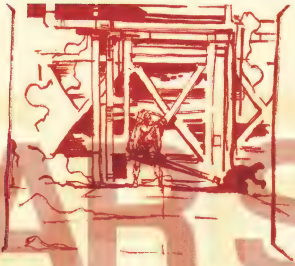
METAL GE











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Look out Castlevania 64, here we come!
The password for this guide has been "GreyWolf."

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